

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

how  
to sell  
New  
York

in  
7  
easy  
lessons:

**WINS**

With the star  
that has 152  
experience in  
products of  
to audiences  
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tuning to, day  
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pectacular  
of WINS.  
ody's station  
)

N. Y. C., call  
representative  
E. Eastman & Co., Inc.  
York City,  
S, JU 2-7000

RECEIVED

MAR 1 1962

NBC GENERAL LIBRARY



STARR IN THE MORNING  
from 6:00 to 10:00  
(Lonny Starr)



LEAVE IT TO LACY  
from 10:00 to 12:00 Noon  
and 3:00 to 7:00 P.M.  
(Jack Lacy)



STAN Z. MAKES IT EASY  
from Noon to 3:00  
(Stan Burns)



GO FAR WITH LAZARE  
from Midnight to 6:00  
(Jack Lazare)



MAKE MONEY WITH MURRAY  
from 7:00 to 11:00 P.M.  
(Murray Kaufman)



FINO OUT WITH PHILLIPS  
from 9:00 to 4:00 P.M.  
on Sundays  
(Brad Phillips)



STAY WITH SHERMAN  
from 3:00 to 7:00 P.M.  
on Saturdays and  
from 4:00 to 9:45 P.M.  
on Sundays  
(Paul Sherman)

## THE WORD IS 'GO' FOR R/TV EDITORIALS

FCC's endorsement  
spurs broadcasters at  
first annual NAB Edi-  
torializing Conference

Page 29

## Spot is a seller's market —Compton

Page 32

## Radio's drug bonanza hits \$9 billion

Page 36

## Film buyers ask about post-'48's

Page 41

CHECK ON PAGE 4



TRIANGLE BROADCASTING CORPORATION

WSJS TELEVISION - CHANNEL 12

WINSTON-SALEM, NORTH CAROLINA

HAROLD ESSEX  
PRESIDENT

AFFILIATED WITH  
WSJS RADIO

March 5, 1962

March is another rating month.

This could be regarded as the time to orbit a whole string of razzle-dazzle promotions, gimmicks, vest-pocket spectacles and clusters of blockbusters.

It is not so regarded by WSJS Television!

We believe that programming is a year 'round responsibility, and not just something to which we pay special attention only when a rating period comes around.

"Hypoed" programming helps no one. It serves only to create artificial ratings and to undermine the selling integrity of an industry which has enough problems already.

That's why, during rating month, we're programming - and promoting - as usual.

A handwritten signature in black ink, appearing to read 'Harold Essex', written in a cursive style.

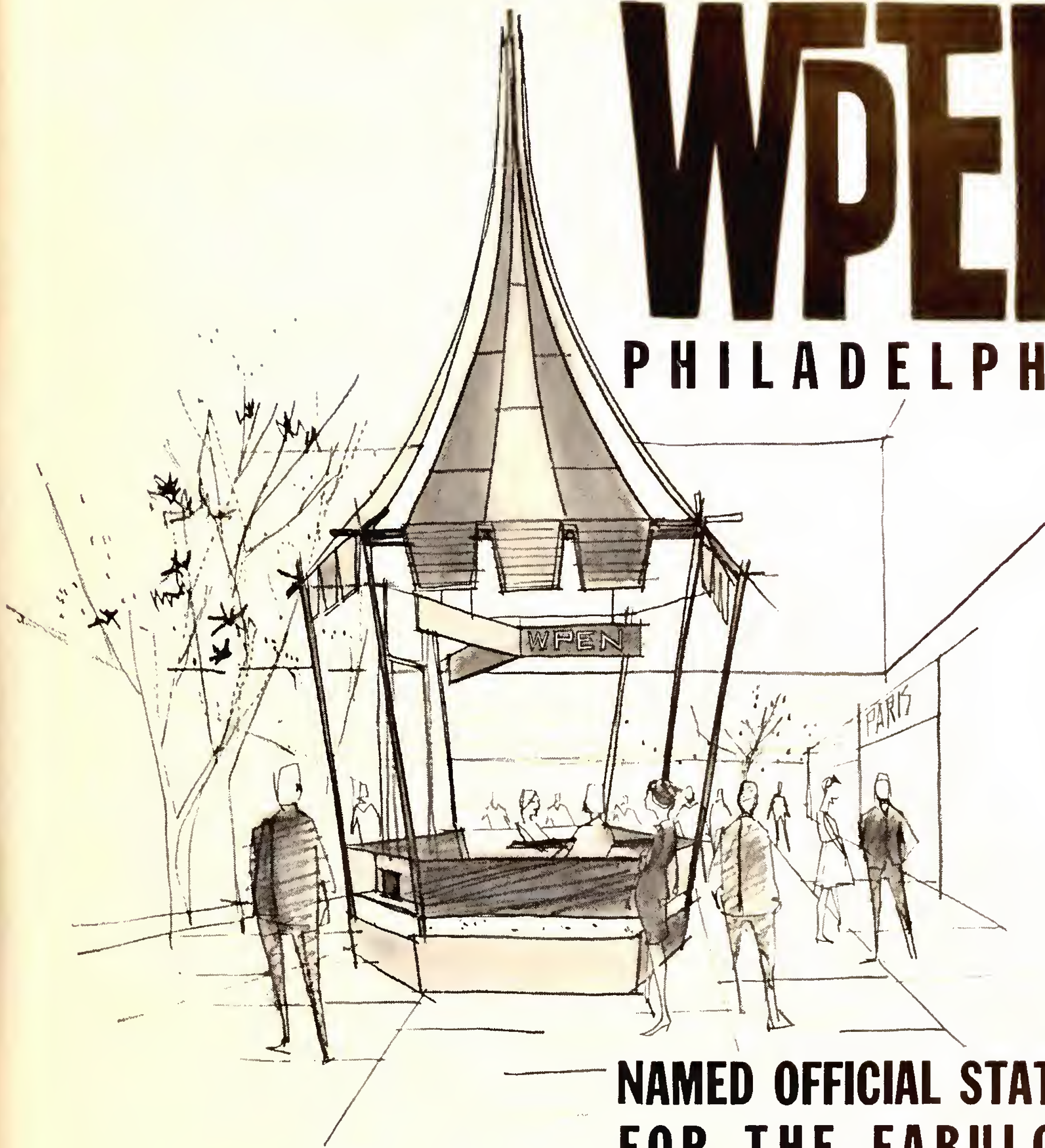
Harold Essex  
President

Peters, Griffin, Woodward, Reps.



# WPEN

## PHILADELPHIA



### NAMED OFFICIAL STATION FOR THE FABULOUS CHERRY HILL SHOPPING CENTER

America's leading retailers have selected WPEN to broadcast from America's largest enclosed mall shopping center, just across the river in New Jersey. These leading retailers selected WPEN because it is Philadelphia's leading personality station.

# WPEN

*Represented nationally by Gill-Perna*



# SCOOP!

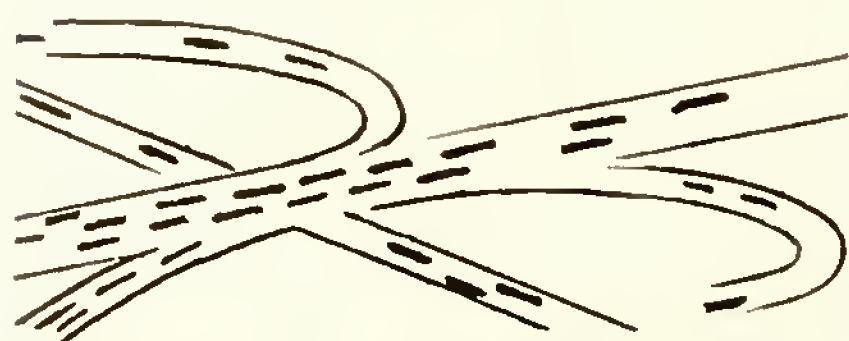


**"The Twin Cities" Only  
Traffic Report Broadcast  
from the Air!**

## WLOL'S AIR WATCH TRAFFIC REPORT

7 to 9 a.m. 4 to 6 p.m.

When Pilot-Announcer Carmen Sylvester patrols the traffic lanes, your radio announcements control the driving hours!



### RADIO WLOL

MINNEAPOLIS • ST. PAUL

5,000 WATTS around the clock • 1330 kc

LARRY BENTSON, President  
Wayne 'Red' Williams, Vice-Pres. & Gen. Mgr.  
Joe Floyd, Vice-Pres.  
Represented by AM RADIO SALES

**MIDCO**

Midcontinent Broadcasting Group

WLOL am, fm Minneapolis-St. Paul; KELO-LAND/  
tv and radio Sioux Falls, S. D.; WKOW am and tv  
Madison, Wis.; KSO radio Des Moines

© Vol. 16, No. 11 • 12 MARCH 1962

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## ARTICLES

### It's 'go' for editorials

- 29** Although 39% of stations editorialize, green light from FCC's Minow may bring more; NAB's first Editorializing Conference steps up interest

### Compton sees seller's market in spot

- 32** Clients' messages said to establish rapport with people media head cites release from cumbersome paper jungle sixth in top 10 series

### Radio's \$9 billion bonanza

- 36** Drugs, toiletries boom in wake of new product and marketing changes; special U. S. RADIO survey finds ad dollars reach 70-90% of stations

### Meet the cliffhanger 'sell'

- 39** There's a new trend in commercial selling called the sequential or cliffhanger technique; pioneers in use are 7-Up, Dovalettes, Clairol

### What film buyers ask about post-'48's

- 41** Their ten most frequent questions about the post-1948 feature films are answered here by the major feature motion picture distributors

**NEWS:** Sponsor-Week 7, Sponsor-Scope 19, Washington Week 55, Spot-Scope 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 62, Tv and Radio Newsmakers 68

**DEPARTMENTS:** Commercial Commentary 14, 555/5th 24, Tv Results 44, Timebuyer's Corner 45, Seller's Viewpoint 69, Sponsor Speaks 70, Ten-Second Spots 70

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# NIGHT

# and DAY



## we are the one!

TIMEBUYERS REACH MORE  
OMAHA ADULTS WITH MOVIES  
ON **KETV**

10:15 p. m. **Movie Masterpiece**

**FIRST FOR 23 CONSECUTIVE RATINGS!**

an average of **58%** MORE MEN AND WOMEN WATCH KETV  
IN PREFERENCE TO ANY COMPETITIVE MOVIE!

KETV delivers an average of **136,300** adults each quarter-hour.

Station Y: **86,442**

KETV delivers an average of **49,858 MORE** OF YOUR ADULT PROSPECTS  
EACH QUARTER-HOUR!

**Early Show -4:00 to 5:30 P.M.**

an average of **68%** MORE MEN AND WOMEN WATCH KETV  
IN PREFERENCE TO OPPOSING PROGRAMS!

KETV delivers an average of **22,933** adults each quarter-hour.

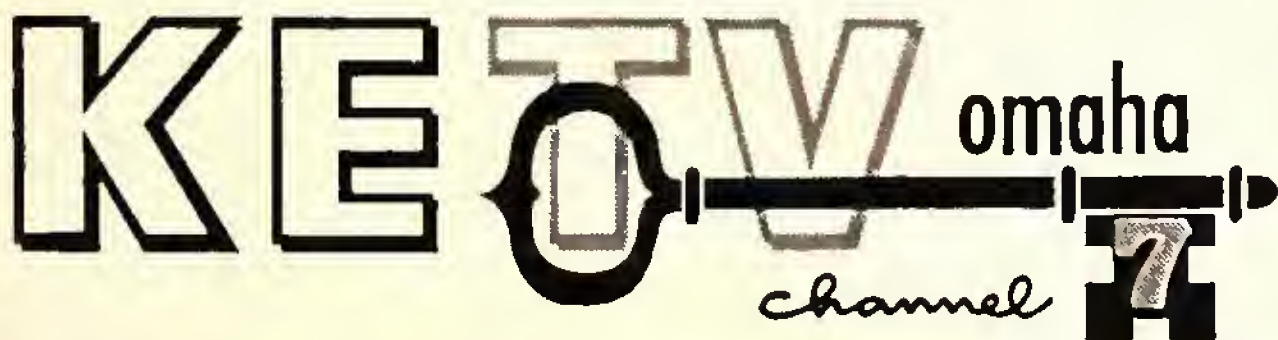
Runner-up station Z: **13,683**

KETV delivers an average of **9,250 MORE** OF YOUR ADULT PROSPECTS  
EACH QUARTER-HOUR!

**CALL Harrington, Righter and Parsons, Inc., NOW!**

Source: Jan., '62 A R B

OMAHA WORLD-HERALD STATION



Ben H. Cowdery President

Eugene S. Thomas V. P. and Gen. Mgr.

**EXCLUSIVE ABC for Omaha, Council Bluffs and Lincoln**

**THE LEADER for 5 years  
because KETV has the  
largest and finest film  
collection!**





## 1880 Audience Limited

The unusual attraction of this great circus duo was known everywhere. Despite their fame in the 1880s, comparatively few people were privileged to see them together. Today, on WGAL-TV, outstanding entertainers are seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.

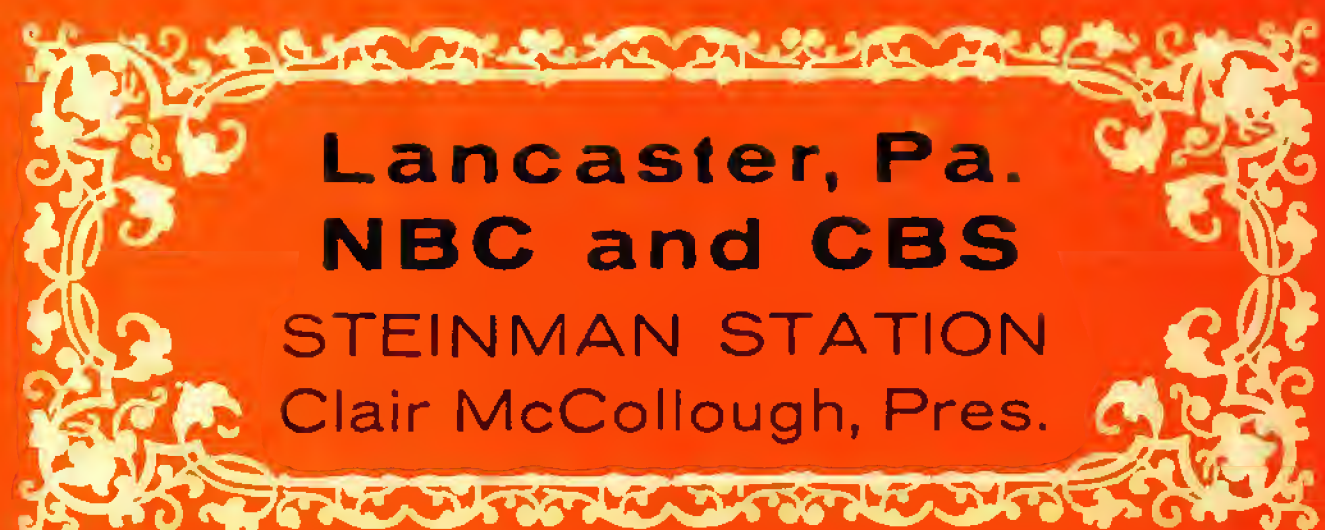


Courtesy of The Bettmann Archive



P. T. BARNUM

TOM THUMB



Representative The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco



12 March 1962

# SPONSOR-WEEK

## RATINGS VS. 'PSEUDOS'

Banks calls station break figures 'pseudo ratings' and questions their comparison with participations

(Chicago):

The controversial problem of the reliability of existing ratings in regard to station breaks and particular announcements of varying lengths in

breaks was thrown into the spotlight by Dr. Seymour Banks, v.p. and media research head of Leo Burnett, speaking before the SRA chapter recently.



Seymour Banks

Banks pointed out that we have no ratings for station breaks but only average the programs before and after. These averages, he felt, should better be called "pseudo ratings."

"By pseudo," Banks said, "we mean they aren't ratings in the sense of measuring program popularity. Thus, it is clear that the rating for a (network) program participation is a real rating, and the rating for station breaks is a pseudo rating."

Banks admitted that "pseudo ratings" are satisfactory for evaluating the audience potential of announcements of the same length within breaks. "But it must be obvious," he continued, "that the technique for estimating pseudo ratings cannot deal with the audience potential of spots of different length

placed within the gap between two programs."

Real ratings vs. "pseudo ratings" is a very tough problem that the industry has usually only ignored in the hope it would go away by itself, Banks noted. "But it is becoming increasingly apparent that the problem must be solved soon," he said.

Banks commended the broadcast industry for its abundant and timely research, comparing highly favorably with other media. But he pointed out some new problems, even beyond the sensitive "pseudo rating" difficulty.

He found a real gap in data "on the economic potential of households represented in audience make-up," adding the statement, "Advertisers need both qualitative and quantitative data."

Banks cited the ARB experiment in Salt Lake City as an exceptional instance of local radio/tv household characteristics data.

### ABC's Coe favors all-channel receivers, deintermixture

(Washington):

Robert Coe, ABC station relations v.p., was expected to support deintermixture in testimony before the House Committee on Interstate and Foreign Commerce.

Coe was expected to support Congressman Oren Harris' all-channel receiver bill (H. R. 8031).

(Continued on page 10, col. 1)

### SPOT TV UP 12% IN 1961 FOURTH QTR.

Advance reports from TvB indicate that spot tv gross time billings will rise 11-12% in the fourth quarter of 1961, according to figures being compiled by N. C. Rorabaugh Co.

Gross time billings for the quarter were expected to be \$175-180 million, compared with \$163.1 million the previous year.

The quarterly increase may run far ahead of the entire year, which may be \$610-620 million, 2-3% ahead of \$603.3 million in 1960.

Several advertisers appeared for the first time in the fourth quarter on the top 100 spot tv  
(Continued on page 62, col. 1)

### NBC TV does \$36 mil. new & renew in a week

NBC TV wrote an exceptional \$36 million (estimated) worth of business in renewals and new shows for the week ending 2 March, counting only time.

New business included Miles (Wade), Warner Lambert (L&F), and Nabisco (Mc-E) in The Virginian, Wednesday at 7:30 p.m., Liggett & Myers (D-F-S) in Ensign O'Toole, Brown & Williamson (Bates) in Laramie, and American Tobacco (BBDO) in Empire, a new show for which a time period is still being set.

In addition, NBC TV wrote renewals to all the present advertisers in five shows, in most cases for  
(Continued on page 8, col. 3)



## PORTABLES ADD 40% TO RADIO REACH—CBS

There is a substantially larger potential national radio audience than the one usually reported by ratings services—about 40% more, in fact, according to two studies done for CBS Radio.

According to both studies 40% or more of U. S. homes have battery-operated radios in good working order, not covered in ratings. In the last five years the American public has spent about \$1 billion on such sets. There were 8.6 million portable radios sold in 1960.

Harper Carraine, director of the research department of CBS Radio, reported the results of two surveys done by R. H. Bruskin Associates. A nationwide sample of 2500 people age 18 or over were asked if they owned a portable radio in working order, and 47.2% said yes. A second question, to prevent confusion on what constituted a transistor radio, asked respondents how many had sets which worked independently of wall-sockets, and 44.4% said yes.

Carraine denied that the study meant advertisers could merely add 40% to their Nielsen in-home and auto figures. But he insisted that radio audiences are very much larger than existing ratings show.

## Tea Council expected to exit radio/tv

(Chicago):

The Tea Council (Burnett) is expected to drop out of most of its seasonal radio and tv campaigns in an overall advertising budget cut from \$2 million to \$0.5 million.

Tea growing countries, of which India is the principal U.S. supplier, are dissatisfied that tea consumption hasn't increased here. Also packers have been dropping out of the council; Salada-Shirriff-Horsey is the latest defector.

## Schwerin challenges Y&R's PAR study

The conclusion of Y&R's PAR study—that program climate has no effect on commercial recall—has been challenged by Horace S. Schwerin, head of the Schwerin Research Company.

The Y&R conclusion was put forth at the ANA meetings in New York by v.p. Charles C. Barry (see SPONSOR-WEEK, 5 March, p.7). It came as quite a surprise because the common opinion among many agency men is that program climate does affect commercial effectiveness.

Schwerin, an important portion of whose business is testing program climate of commercials, insisted that the nature of the program and its mood at the moment the commercial was presented were but two of several variables that influenced commercial effectiveness.

The debate has far-reaching consequences on the matter of buying sponsorships vs. participations or chain-breaks, and also on whether qualitative factors can over-ride quantitative ones in audience measurements.

## CBS TV WRITES \$9 MIL. ON THREE NEW ENTRIES

CBS TV wrote about \$9 million in gross time this past week on new programs alone.

General Foods (B&B) bought into the new Lucille Ball show (Monday at 8:30 p.m.) and the new Jack Benny show (for Tuesday at 9:30 p.m.), and Lever Bros. (JWT) bought into Lucy and the new Loretta Young series (Monday at 10 p.m.).

Also, Toni (North) bought into Loretta Young, and State Farm Mutual (NL&B) bought half of Jack Benny.

## ROBINSON BACK AS CBS SENIOR V.P.

Hubbell Robinson, who quit at CBS TV executive vice-president three years ago when James Aubrey was made president, is returning today to CBS TV as senior v.p. in charge of programs.

An upper echelon title reshuffle accompanies Robinson's return. Bill Hy-



lan and John T. Reynolds were also designated senior v.p.s, Hyman heading sales and Reynolds heading the West Coast operation.

Oscar Katz remains as a v.p. on programs but he'll report to Robinson, whom he succeeded in the top programs post.

## Court upholds FCC-backed RKO pay-tv test in Conn.

The FCC decision of a year ago favoring a three-year pay-tv experiment in Hartford, Conn., has been upheld by the United States Court of Appeals. An appeal to the Supreme Court by Hartford Theatre owners is expected.

The pay-tv operator would be RKO General Fonevision on WHCT (channel 18), Hartford, intending to function by supplying subscribers with an unscrambling device.

## NBC TV

(Continued from page 7, col. 3)

alternate sponsorship over 52 weeks. These include Singer (Y&R), Liggett & Myers and Sterling (both D-F-S), Warner-Lambert (L&F), and Colgate (Bates) in Dr. Kildare, Ballantine and R. J. Reynolds (both Esty) and Buick (Burnett) in Sing Along with Mitch, and RCA and Eastman Kodak (both JWT) in Disney.



# Sometimes toes get stepped on!



It's inevitable. WNBQ's straightforward examinations of Chicago's municipal problems and public issues leave no room for dodging. For example, sensitive toes had no way out in a program exposing the structure, operations and personnel of Chicago's Crime Syndicate. Variety called it "a great public service."

And WNBQ did no sidestepping in provocative news documentaries about the Black Muslim movement in Chicago, the re-organization of Chicago's Police Department, Chicago's Public School System. These news documentaries are one of three different program series alternating in WNBQ's Monday night, 6:30-7:00 prime time slot. The others: "Your Man In Washington"—

free-speaking interviews with such in-the-news figures as Senators Dirksen and Douglas of Illinois. And "Artists' Showcase" which brings America's young professional talent in classical music to Chicago.

All this—plus "Len O'Connor Comments"—hard-hitting critiques on the local political and social scene . . . plus "City Desk"—right-to-the-point interrogations of prominent people by leading local newsmen . . . plus more news more times daily than any other Chicago station—all adds up to one obvious fact: Chicago's Leadership Station in Community Affairs is

## WNBQ

NBC owned—Represented by NBC Spot Sales





## DISNEY SYNDICATES MICKEY MOUSE CLUB

Walt Disney's Buena Vista company has entered the syndication field with its first sale: Mickey Mouse Club to KTTV, Los Angeles, for daily use in 1962-63.

A total of 280 hours, once seen on ABC TV, are available to stations complete or in segments.

BV has appointed three regional sales managers: William Parkinson for the West Coast, Barr Sheets for the central states, and Mal Decker for the East.

Peter M. Roebuck & Company has been retained by the Disney subsidiary as a syndication consultant.

## ABC-Telenews sever 8-year news film tie

Effective 7 April, ABC TV will cease using Telenews service which it has employed since January 1954.

Each side put out a statement that suggested it had dropped the other.

Telenews is owned by Hearst and MGM. It's rumored that ABC will pick up another news service, such as the one provided by Twentieth Century Fox, before 7 April.

## Uhf

(Continued from page 7, col. 2)

(But the set manufacturers' spokesman L. M. Sandwick of EIA, has opposed all-channel legislation, and has asked for a government industry committee to look into the development of uhf.)

Both all-channel receiver legislation and deintermixture are backed by the FCC.

The FCC, reacting to pressures on the Senate Commerce Communications Subcommittee aimed at tying all-channel set legislation in a single package with a ban on switching any vhf stations to uhf, told the House committee that any prohibition of this type would tie FCC hands.

## TV NETWORKS ARE REVAMPING DISCOUNTS

### • CBS to start new discount structure

An entirely new discount structure will be introduced by CBS TV on 2 September 1962 and incorporated into its rate card No. 16.

Its three salient points are:

- **Annual discount:** new discounts on all station-time charges which run consecutively for 26 fortnights.

- **Station hour discount:** a revised schedule permitting advertisers who accumulate a specified number of station hours during two consecutive weeks to qualify for a more liberal weekly discount.

- **Elimination of seasonal time period discounts:** summer discounts will be eliminated, but time costs in Class A hours will be adjusted to sets-in-use.

The annual discount on station-time charges will be 10%, provided there are two or more sponsorships within each fortnight within the same time classification. Otherwise the annual discount is 5%.

Sponsorship is defined as at least a quarter-hour in wholly sponsored segments and at least 20 minutes in shared evening segments.

Station-hour discounts will follow this schedule for advertisers using 13 or more consecutive two-week periods:

Station hours per fortnight	6:00 to 7:30 p.m.	7:30 to 8:30 p.m.	8:30 to 9:00 p.m.	9:00 to 10:30 p.m.	Day & other
Less than 80	none	none	none	none	none
80-119	10	7.5	5	none	5
120-139	15	12.5	10	5	10
140-159	16	13.5	11	6	11
160-179	17	14.5	12	7	12
180-199	18	15.5	13	8	13
200-239	19	16.5	14	9	14
240 or over	20	17.5	15	10	15

Under the new plan station-hour discounts will range from 20% to 30%, with the minimum at 9-10:30 p.m. and the maximum at 6-7:30 p.m. The discount at 7:30-8:30, will be 27.5% and it will be 25% in each of the three other categories.

### • New discount plan for NBC's Today, Tonight

NBC TV has adjusted the net paid participation price in the Tonight show to \$1,335 net per participation (it is now \$1,950 net), from 2 April to 5 October, 1962. Johnny Carson starts as new permanent host on 8 October and Jack Paar leaves the end of March.

Under the new NBC plan advertisers using more than 30 participations in Today or Tonight or a combination will earn one dividend for every two paid.

In addition, advertisers who extend their schedules with equal frequency will earn two dividends for every three paid participations, starting at 30 paid.

A special summer plan in the two shows will give 15 dividends in each show to advertisers buying 20 in each.



# Why WKOW-TV bought Seven Arts' "Films of the 50's"

## Says Tony Moe:

Executive Vice President, WKOW-TV, Madison, Wisconsin

"These Warner features give us the strongest product available for our 10:00 P.M. Saturday showcase "Fanfare." We are confident these pictures will more than maintain "Fanfare's" position as the highest-rated feature film in Madison. They will reach out and pull a still larger audience. And certainly they are

# MORE SALEABLE

because they have big name value that advertisers like.

And, Seven Arts Volume II has plenty of power for reruns on our Encore Theatre."

Seven Arts' "Films of the 50's"  
Money makers of the 60's



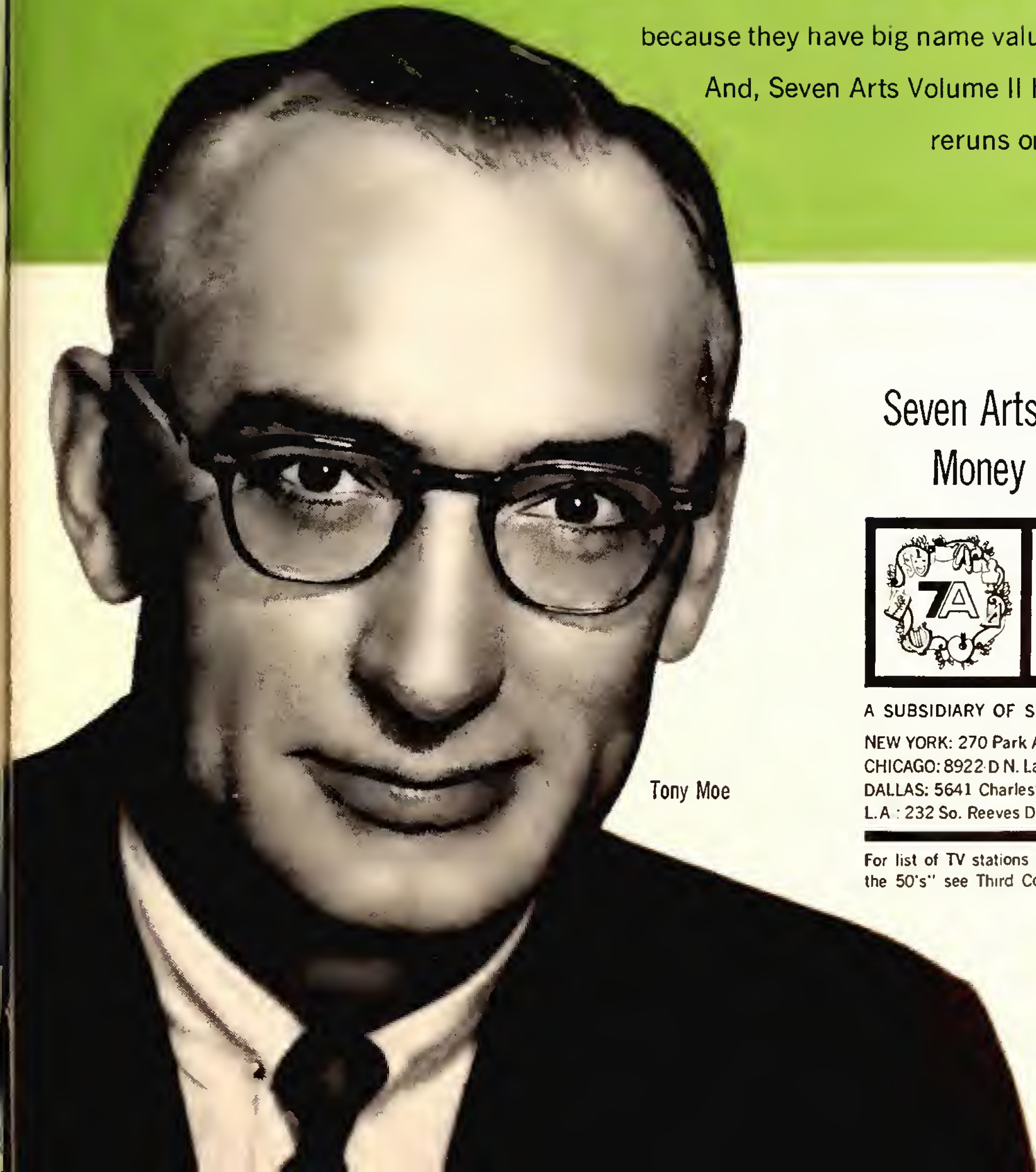
**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6 1717  
CHICAGO: 8922 D N. La Crosse, Skokie, Ill. ORchard 4-5105  
DALLAS: 5641 Charlestown Drive ADams 9 2855  
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Tony Moe





# THE MIGHTY



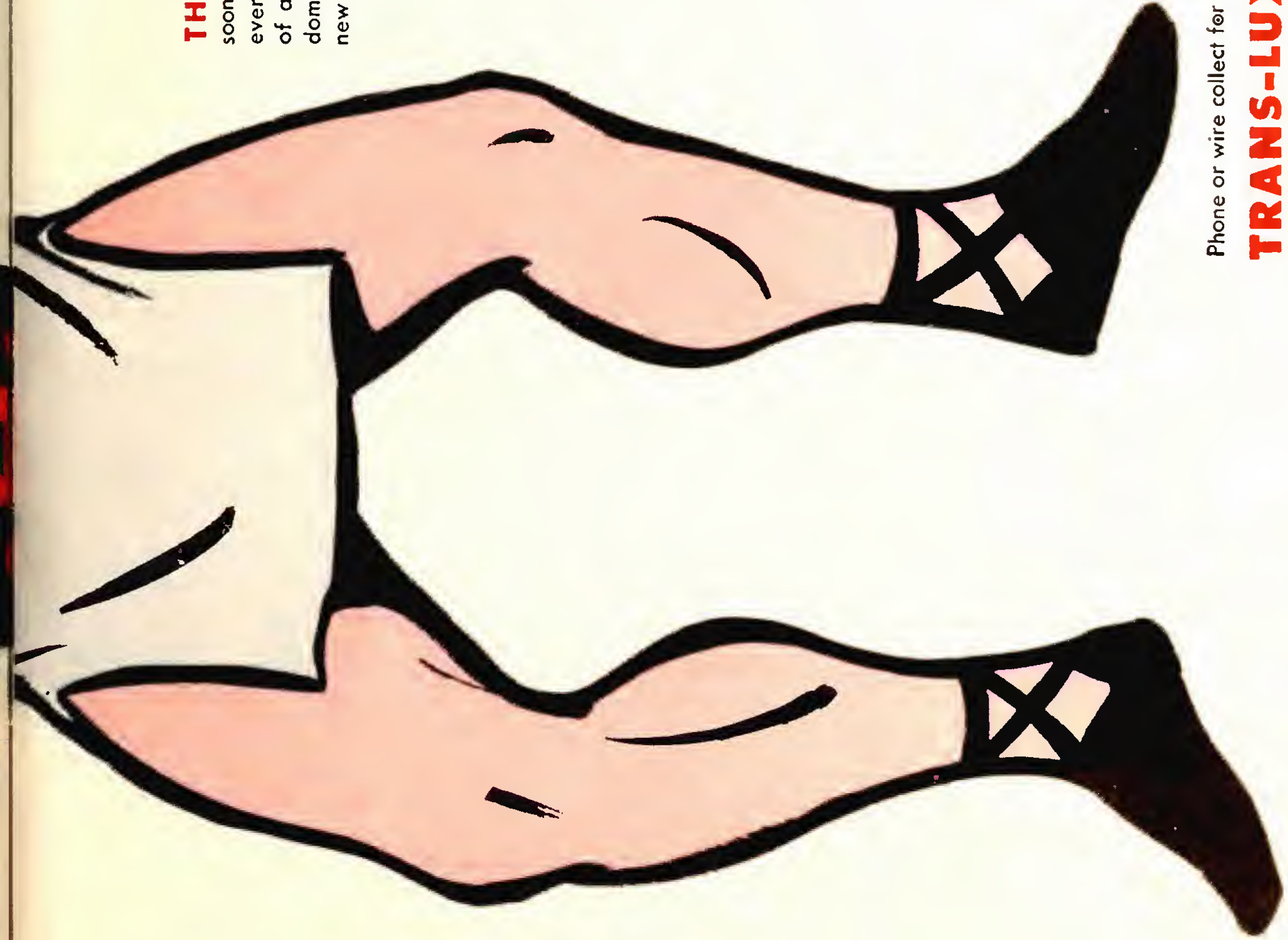
CARTOON SERIES!

TV's MIGHTIEST NEW



**FIRST**  
to go with  
**"THE MIGHTY HERCULES"**  
**WPIX-TV**

New York, N. Y.  
#1 Kid's station in the country!



**THE MIGHTIEST MORTAL ON EARTH**  
soon stars in the most powerful children's program  
ever created for television. HERCULES—greatest hero  
of all times—the most imaginative character ever to  
dominate the TV screen—destined to become the  
new leader in the never ending battle for ratings!

**IN PRODUCTION NOW!**

—130 separate and complete stories  
(no cliff-hangers!)—each 5½ minutes  
in length. Color or black and white.

**SEE IT NOW!**

—and you'll see why "THE MIGHTY  
HERCULES" means a firm hold on #1  
position in children's programming for  
years to come!

**SIGN UP NOW!**

—for programming in 1963—and know  
you can't miss the top spot in the more  
and more lucrative block of kid shows!

Phone or wire collect for complete details • Richard Carlton, Vice President

**TRANS-LUX TELEVISION CORP.**

625 Madison Avenue, New York 22, New York • PL 1-3110

ENTERTAINMENT FOR MILLIONS — MILLIONS FOR ENTERTAINMENT!



"Our live  
TV show on  
WSUN is in its  
3rd year . . .  
the reason . . .  
**RESULTS!"**



This is how Charlie Cheezem, Realtor, Builder and Developer of Florida's leading West Coast Retirement Home Development feels about WSUN-TV, Tampa-St. Petersburg, Florida.

"Our 8 salesmen at Ridgewood Mountain Village make it a point to learn where our customers come from. Our weekly half-hour Community Sing program on WSUN-TV is over 2 years old, and has consistently been one of our best advertising investments."

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa - St. Petersburg buy

**WSUN-TV** abc

Natl. Rep: VENARD, RINTOUL & McCONNELL  
S.E. Rep: JAMES S. AYERS

## Commercial commentary

### "From Hidden Springs"

I had lunch the other day with Rosser Reeves, the brilliant, highly successful, and excessively controversial Ted Bates board chairman.

It was the first time I had ever had a chance to talk alone and at length with the author of "Reality in Advertising." and I came away from the meeting with a considerable feeling of astonishment and wonder.

In the past (and Reeves knew it) I have bitterly and publicly criticized a good many Bates practices, especially the hammering hard sell of Anacin's "fast, fast, fast relief" commercials.

Our talk, which was off-the-record and covered a wide range of industry subjects, did nothing to change my opinion on this.

But it did help me to rediscover a couple of old, oaken, moss-covered truths, two ancient iron-bound principles.

The first is—how little we know about each other, even in as close-knit, gossipy, and well-publicized business as ours is.

The second—how much there is in any man which lies beneath the surface and all too seldom gets expressed.

When Rosser Reeves went back to his office at 666 Fifth Ave. after our lunch, he sent me a book. And I sent him a verse.

I think you may be interested and amused to know the contents of this strange exchange.

Reeves and I had discovered that we are two admen with a common interest in poetry and, more surprising, that both of us write it.

The Ted Bates boss is far more of a pro than I, however, and has had a number of poems published both here and in England.

The book he sent me was the new "Poetry from Hidden Springs" which its publisher, Doubleday, describes as "an anthology of occasional poetry by people better known in other walks of life and designed to be read by people from any walk of life."

It refers to Reeves as a "prominent advertising executive, noted chess player, and son of a Methodist minister," and includes his very moving poem, "Effigy:"

*Could it be that under death's disguise  
The man who loved my mother lies?  
Whose seed helped shape my heart, my eyes?  
My brain? My hands? My blood? My size?*

*No this is wax-work, strange new face,  
Propped in lace,  
Hands in place.  
Cheap, crude art. Different. Queer.  
Shed no tear  
On this bier!  
This is a dummy, with an air of unction,  
(Please turn to page 47)*





# "Ask Your Neighbor"

*with Bob Allison  
1:05-2:00 PM  
Weekdays*



*"Can anyone tell me how to get an ugly coffee stain out of a beige carpet?"*

*"Who knows a good recipe for old-fashioned salt-rising bread? My husband loves it."*

*"I'm searching for wholesome, entertaining games to play at teenage parties."*

This is just a sampling of the myriad queries directed to WWJ's sprightly afternoon feature. Listeners phone in their problems; their WWJ neighbors respond with practical solutions—as the whole town eavesdrops with pleasure and profit. And genial Bob Allison is the perfect MC for this friendly clearing house of the air.

Human interest, friendly service, a salesman! That describes "Ask Your Neighbor"—another facet of Total Radio on WWJ, Detroit.

*Ask your PGW Colonel for availabilities today!*

**WWJ** AM and FM  
**RADIO**  
Detroit's Good Business Station

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS **NBC Affiliate**



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NBC

THE COLOR NETWORK

THIS IS NBC



**TOPS WITHOUT ROBBERS / AN OPERA AND A "HORSE OPERA"**



**LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD**





## Top new comedy next season?

(with a little bit of luck!)

A very American branch of a very Scotch clan inherits a very rare heirloom.

And the butler who goes with it.

One Stanley Holloway, that is. *Our Man Higgins*.

What happens thereafter

can best be described as a riotous replay of the American Revolution—won, this time, by the British.

And bound to win, we'd venture to say, laughs by the millions.

And ratings to match.

*Our Man Higgins* is slotted in on Wednesday night, 9:30 P.M. Fits nicely into the new lineup—along with *Wagon Train*, *Going My Way* and *Naked City*.

Looks like another solid ABC-TV night.

COMING UP ON ABC-TV: STANLEY HOLLOWAY IN "OUR MAN HIGGINS."



# SPONSOR-SCOPE

12 MARCH 1962

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SPONSOR

PUBLICATIONS INC.

Put this down as the best tidings for spot tv vis-a-vis network carriers in recent years: reported plans of Food Manufacturers (Bates), Brown & Williamson and Colgate.

The reports:

- **Food Manufacturers:** pulling out of daytime network tv and converting the money (\$4 million or thereabouts) to spot, which would make its stake on that medium altogether over \$5 million.

- **Brown & Williamson:** swinging a goodly share of its prime time expenditures to chain-breaks, something it may not find so facile right away because of scarcity of choice 20's and the fact the nighttime roster is already loaded with cigarette customers on the network side. Philip Morris and Lorillard take up what slack that exists on the spot side.

- **Colgate:** hopes by 1 April to establish corporate franchises at the rate of 15 spots a week on a 52-week basis, with NCK as the probable agency of record for the pool.

You have to give the CBS sales staff under Billy Hylan a world of credit for the solid position that the network finds itself in for the 1962-63 season.

As of last week it was the only network that could point to a succession of sold out or near sold out nighttime schedules.

And this despite the fact that it's got a lot of program locking-in to do. The phenomena of these open spaces is that in many cases CBS TV has advertisers in line waiting to toss in their orders if (1) the show and competitive position looks half-way good and (2) there's no product conflict.

What CBS TV's present sales picture portends—of course, depending on the state of the economy—the best season in some years.

Two things that have contributed much to this strong posture:

- 1) Playing first with the giants, such as General Foods, Lever, Colgate, thereby insuring a firm base or core for the general sales structure.

- 2) Moving Perry Mason to Thursday night, thereby disposing of Thursday night as a season-in-and-season-out problem child.

You can get two versions of how Scott Paper came to realign its agency structure, which entailed moving its Scotties and tissues (\$2.5 million) from JWT to Bates and Confidettes from Compton to JWT.

Version #1: Scott is consolidating its products in two agencies.

Version #2: Scott wanted to expand its list at Compton but that agency couldn't accept because its No. 1 account, P&G, was also in the paper business.

Debits vs. assets: JWT is the loser in dollars because the Compton product was mostly in the testing stage.

Saving grace for JWT: It was specifically named agency of record for Scott.

Scott's outlay in tv this year will be between \$6.5-7 million.

The NAB's radio code administrators, acting on station quests for guidance, have deemed the five-and-a-half-minute transcription in the Salada Tea campaign (See 5 March SPONSOR SCOPE) an outright commercial.

The code's authorities thought this Stan Freburg item a very clever approach to mixing sales copy with entertainment, but they still thought Salada ought to buy sufficient time to form the required program framework for a commercial of that length.



Spot tv still looms as a sturdy factor in the Ford Division's (JWT) plans for the fall.

Though retaining the smash hit **Hazel** and its commitments in **National League football** and **Sunday Sports Spectacular**, the Division is in no hurry to replace **Wagon Train**. If it does any more network buying it'll probably be one or two minute participations, and, if it doesn't find what it likes there the share for spot will be that much plumper.

In all it looks as though the Ford Division will have a \$17-18-million stake in 1962-63 tv, which embraces network time and talent and spot.

Incidentally, the **Falcon's** still topping the compact field in sales, with **Rambler** second and **Corvair** next, with the **Fairlane** outpulling **Chevrolet II**. But when it comes to the bigger models **Chevrolet** continues to be out there by a tremendous margin.

That spot tv presentation that the **TvB** has been laboring on will get its preview before the bureau's members at the **NAB** convention 2 April in **Chicago**.

It will then be shown to agencies and advertisers in **New York** and then wheeled around the country.

They're calling it, for the time being: **Applied tv, or Some Examples of Success In the Use of Spot**.

**Madison Avenue** theoreticians in the commercial arena have been more or less rocked by the latest party line enunciated by **Y&R** on the question of whether the recall of a commercial is affected by the mood or type of the program.

A **Y&R** spokesman speaking at a trade workshop disclosed that the agency's most recent finding on the subject was that the influence of the show on a recall gambit was totally negative.

**Schwerin** immediately thereafter relayed to **SPONSOR-SCOPE** the assertion that all **Schwerin** studies on the subject made over the years offered "distinctly controverting evidence." And **Schwerin** suggested that it was ready to submit a mass of material refuting the **Y&R** conclusion.

One cynically disposed agency researcher had this bit to contribute to the controversy: **Y&R's** thesis can come in handy for an agency in justifying pursuit by a client of the scatter plan in network sponsorship.

P.S.: **Y&R** later made it known that its spokesmen had overlooked an important qualification and that was that the finding applied only to garden variety of show and not to entertainment specials or documentaries.

**Tv network documentaries** should figure in the \$3-million campaign that five of the giant ethical drug houses are jointly mounting via **Ayer**.

Spearheading this public relations flight—apparently to counter the industry image projected by the **Kefauver** subcommittee's revelations on drug pricing—is **Francis Boyar**, board chairman of **Smith, Kline & French**.

Other houses participating: **Hoffmann-LaRoche**, **Upjohn**, **Ciba**, **American Cyanamid**.

**CBS TV** admits that it's not having an easy time getting two-year contracts for the **NCAA** football games which it'll control this fall.

The only taker, as of last week, was **General Cigar** (**Y&R**). It's committed for the two years at \$2 million per year for a quarter of the package.

The network could have **Humble** (**McCann-Erickson**) as another customer, but it would have to scout for individual sponsors to take up the six states that **Humble** doesn't want.

As for **General Motors'** participation in the package, there's an interest from the **United Motors** division, but a key figure isn't available to sit down and give the thing his blessing because he's tied up by touring auto shows.



A usual harbinger of spring as far as agencies and advertisers are concerned is the announcement by the tv networks of revised discounts, better bonuses and whatnot.

Heard from on this front last week were CBS TV and NBC TV.

In the case of NBC TV the announcement was twin-forked: (1) the program price on minutes in Tonight was cut from \$1950 net to \$1335 net; (2) a change in the dividends plan, making it possible for advertisers using 30 or more contracted spots to get a free spot for every one paid.

CBS TV's discount revisions were somewhat more complicated. They involved the discarding of the "seasonal time period" discount and the adoption as of 2 September 1962 of (1) a revised "station hour" discount, which allows advertisers who accumulate a specified number of station hours during two consecutive weeks to qualify for a more liberal weekly discount; (2) a new annual discount which permits discounts on all station time running consecutively for 26 fortnights.

(For details of the new NBC TV and CBS TV plans see SPONSOR-WEEK, page 9.)

Looks like NBC TV got more than the bulk of the tv budget that Eastman Kodak (JWT) had allocated for a spring campaign.

In other words, there won't be much left for the spot side of the medium.

The Kodak buy: 27 nighttime minute participations in four shows, worth about \$700,000 in billings.

Another warmer weather sale by NBC: Lipton (Y&R), nine minutes a week daytime for seven weeks, worth around \$300,000.

It appears that General Mills will be rather late in determining its needs and selections in network tv for the fall.

A quite obvious reason: the shift of its mixes account just a few weeks ago to Needham, Louis & Brorby from BBDO.

The Mills has a job of dovetailing the NL&B recommendations with those of DFS and Knox Reeves, which administer the cereal brands.

The fact that a competitor, Matey's has just vacated the program isn't stopping Colgate from using the Shari Lewis show on NBC TV to sell its own brand of kid bubble soap, Soakies (Bates).

What Matey's, manufactured by J. Nelson Prewitt and agented by John Shaw, will do in tv next season is still problematical.

The kid bubble soap business is figured to be worth between \$15-20 million.

You can't count this January as a month in which entertainment specials as a whole racked up a sizeable score in tv viewing.

If it weren't for Bob Hope and the Good Years event, it would have been just a passable period.

Here's how the January specials fared:

PROGRAM	AVERAGE RATING	AVERAGE HOMES
Good Years	24.1	11,809,000
The Four Poster	19.1	9,359,000
Farmer's Daughter (Theatre '62)	13.3	6,517,000
Young Peoples' Concert	7.7	3,773,000
Ernie Kovacs	12.2	5,978,000
Bob Hope	35.2	17,248,000

According to reports from major rep circles, a number of ABC TV affiliates have put themselves on record against the acceptability of 30-second participations in nighttime programs.

It happened in the case of Sunday Night Movies with Lestoil the buyer.

Sense of the protest: we'll take it this time, but please refrain from more.



The TvB has composed an interesting list of accounts that have done an effective job of welding their identity to the consumer's consciousness through commercials solely in spot tv.

Among the 30 examples are Bert and Harry, Piel's beer; Magoo, GE; the Utica beer mugs; Phillips' integration of itself into weather and news bulletins; the Chevron comic characters and Doublett paper napkins' cliff hangers.

(For article on the development of cliffhanger commercials see page 39 this issue.)

Watch for the tv sales promotion fraternity to capitalize more and more on the phrase, "the Buying Power Audience."

It's supposed to refer to that segment of viewer to a program or series of programs which buys the bulk of nationally advertised products. It would embrace the thesis of a recent survey that a third of the population buys two-thirds or more of national advertised brands.

ABC TV will use the incidence of the NAB convention in Chicago (1-4 April) to make hoopla before affiliates regarding its fall programing and sales plans, but CBS TV is taking another occasion for the same purposes.

CBS TV's outlet: an affiliate meeting 3-4 May at the Waldorf Astoria in New York.

NBC TV has yet to advise its affiliates of the place and time for a similar gathering.

Westinghouse's decision to cancel four of its pre-committed 16 specials reflects the squeeze that the big ticket appliance business is having in general media.

It all relates to the impact that discount houses and counter moves in that direction by department stores has had on the appliance field. This ferment, say marketing-men has shaken the consumer's sense of values to the roots.

What has happened is this: all forms of selling that can't be tied in with units of sales have got into jeopardy.

However, likely to flourish is coop advertising, because, like nature, the retailer is not apt to tolerate a vacuum.

The cosmetic field never lets up on scouring around for something new to talk about in its advertising. Two current themes that it is making much of:

1) The burgeoning trend toward plastic packaging and its beauty of design. (Utilitarian aside: plastic costs less to ship and is subject to far less breakage—the latter feature also noted in consumer appeal.)

2) The matte finish for such items as lipstick and fingernails, in place of the high polish. One theory of the trade is that the matte finish will lessen parental objection to the use of lipstick and fingernail polish by their teenage brood. The matte finish may later be applied to eye makeup.

If NBC TV doesn't find another spot for the Bullwinkle cartoons, there's a good chance of General Mills cutting them down to 15-minute size and arranging to put them on a spot circuit a la Rocky & His Friends.

As for the other nighttime cartoon series that didn't hit the mark this season, Calvin and the Colonel and Alvin have yet to have their tv futures blocked out. ABC TV has already set Top Cat as a Saturday matinee item for the coming fall.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68, and Spot-Scope, page 56.



*The Daren F. McGavren Co., Inc.*

*takes pride*

*in announcing*

*national*

*representation of*

WQXR,

America's Number One Fine Music Station

The Radio Station of the New York Times

*am* / 50,000 Watts  
*fm* / 11,000 Watts



Daren F. McGavren Co., Inc.  
*National Radio Sales Specialists*

New York  
Detroit  
Los Angeles  
Atlanta  
Chicago  
St. Louis  
San Francisco  
Dallas



# Sorry, we don't cover Moscow . . .

## SPONSOR'S 5-CITY TV/RADIO DIRECTORY



1961 Edition

New York

Chicago

Detroit

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50c

... but just about every other 'phone number you need is in SPONSOR'S 5-CITY TV / RADIO DIRECTORY.

Networks, groups, reps, agencies, advertisers. Film, tape, music and news services. Research and promotion. Trade associations (and even trade publications).

All in the convenient pocket-size, for only \$.50 from

# SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

# 555/5<sup>th</sup>

### Network medical corps

It was interesting to note in the 19 February SPONSOR that there is to be a new network television series entitled *The Nurses*.

If the present trend continues, it would not be surprising to find other new programs come along such as: *The Patients*, *The Third-Year Medical Students*, *The Ambulance Drivers* and *The Anesthetists* . . . that one could be a real "gasser"!

And if past performances are any indication of future behavior, we might soon find great numbers of people becoming ill and occupying hospital rooms with the explanation: "I saw them do it on television."

Frank Sterbenz  
New York

### Aurcomycin and RFD's

Our client, the Agricultural Division of American Cyanamid Company, was decidedly pleased with your article on the "Aureomycin Radio Network" radio farm directors. In fact, we would like to request your permission . . . to reproduce the article. "Cyanamid loves those RFD's" which appeared in the 5 February 1962 issue. It would be the client's intention to send this article to sales personnel and important customers.

Carson Powers  
asst. media buyer  
Cunningham & Walsh  
New York

● SPONSOR is pleased to grant reprint permission to C&W on behalf of its client, American Cyanamid Co.

### Fm stereo changes, additions

I am enclosing a tear-sheet which is marked and corrected ["Fm stereo's zooming growth." 19 February].

Our call letters are KCFM, we have been broadcasting since 1951, and

are the oldest and strongest fm station in the St. Louis area, reaching a 100 mile radius. We are full time stereo, and have been for some time.

We would be most appreciative of an item noting the correction.

Gertrude Bunchez  
sales manager  
KCFM  
St. Louis

● KCFM is correct. SPONSOR regrets the proof-reading error.

We would like to call your attention to the 19 February issue of SPONSOR: specifically, the article on fm stereo ["Fm stereo's zooming growth"]. Under the Ohio listing you show the Cleveland station as KNOB which is incorrect—this should be WNOB. On page 41 under the listing of stereo outlets expected by 31 March, the Cleveland, Ohio station listed is WDOK. Shouldn't this have been WDGO? Since 11 February, we have been broadcasting full-time stereo 17 hours a day.

Richard Janssen  
general manager  
WDGO (FM) Cleveland

● WNOB, not KNOB, is the correct listing. However, SPONSOR's source, Zenith Radio Corp., indicated WDOK-FM, Cleveland as the only station expecting to program stereo by 31 March. Congratulations to WDGO (FM) for its decision to join the growing stereo movement.

### For the Congressional Record

As of 19 February, Senator [Lev-  
erett] Saltonstall [R-Mass.] intro-  
duced the SPONSOR article ["By what  
standards should U. S. tv be  
judged?"] in the Congressional  
Record.

In his introductory remarks, he  
stated: "This is an excellent article on  
the advantages we now have in the  
United States in our tv programs."

Richard P. Doherty  
president R. P. Doherty Radio  
Television Management Corp.  
Washington





Your car, madame . . .



But where is the car? Here we are floating . . .



Magic, you say? Yes! Camera and film magic!

# FILM does the unusual!

A writer is in deep thought . . .

"M-m-m—magic ride. How can we do that? A flying carpet? M-m-m—could be? But can't we do better?"

The writer drops back into deep thought. Suddenly . . .

"I've got it! Magic ride! Young couple—riding through the country. No car—just floating. Magic! That's what we want!"

Grand idea. But how to do it?

\* \* \*

Film was the answer—film with all its versatility—its adaptability. Film with a special prism camera—plus time, patience, skill.

Result: a TV commercial to rave about—unusual in every way—beauty—impact—memory value.

But that's film for you! Film does the unusual—gives you the commercials you want—and when!

What's more, film, and film alone, gives you the convenience, coverage and penetration of multiple markets that today's total selling requires.

For more information, write  
Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N.Y.

East Coast Division  
342 Madison Avenue  
New York 17, N.Y.

Midwest Division  
130 East Randolph Drive  
Chicago 1, Ill.

West Coast Division  
6706 Santa Monica Blvd.  
Hollywood 38, Calif.

or **W. J. German, Inc.**

Agents for the sole and distribution of  
Eastman Professional Films for Motion  
Pictures and Television, Fort Lee, N.J.,  
Chicago, Ill., Hollywood, Calif.

**ADVERTISER:**

**Chevrolet Motor Division**

**AGENCY:**

**Campbell-Ewald Co., Inc.**

**PRODUCER:**

**Rene Oulmann—  
Arco Film Productions, Inc.**







"Funny Americanism: The Seattle World's Fair has hired a New York press agent to ballyhoo its attractions. Can't you see New Yorkers trekking out to Seattle to view a science pavilion?"

# Dear Dorothy:

Gosh, we didn't know you were so sensitive. The folks out here aren't deliberately trying to steal New York's thunder by holding a full-scale World's Fair in Seattle this year. It just worked out that way.

You see, Dottie, we've been working over six years on this little project. Not just between lunches at The Plaza, but full-time. The state threw in over 10 million dollars. The City of Seattle ponied up another fifteen. The federal government said they'd go 12 million, and before you knew it, we were in business. A couple of the boys down at the corner cigar store jetted over to Paris and sold the Bureau of International Expositions on endorsing our show. Seems the Europeans are a bit fussy about giving the official stamp of "World's Fair" to any Tom, Dick and Harry. But they liked the looks of this Seattle thing and went all the way. (Nice fellas — maybe we could help you.)

The way it stacks up now we've got a real humdinger going. With exhibits and everything, it totals over 100 million dollars. We've got a 60-story high Space Needle, complete with revolving restaurant on top, that out-Eiffels the Eiffel Tower. The U. S. Science Pavilion is going to be as exciting as anything north of Canaveral. The Boeing Company (you've heard of them) is building a wild spacearium that will simulate a ride through the solar system. General Sarnoff and his boys at RCA are installing the electronics for the "World of Tomorrow" in the brand-new Century 21 Coliseum covering four city blocks. Twenty-six foreign nations are in the fold — either erecting buildings or building exhibits along the colorful Boulevards of the World. More than 100 U. S. Corporations are in the act, including A T & T, General Electric, IBM, Standard Oil, Ford, General Motors, etc. (some of the names **must** be familiar.) There's a new \$5 million Monorail that will take visi-

tors from downtown Seattle to the Fair in 96 seconds. We even gave two Japanese architects a cool \$350,000 to build us an illuminated water fountain. Not bad for country kids — eh, Dottie?

Oh, yes . . . about the Seattle World's Fair being just a stuffy science show. We've booked a couple of million dollars' worth of entertainment into the gorgeous new 3100-seat Opera House. They're pretty fair acts, too. Groups like the Old Vic Company, Philadelphia Orchestra, National Greek Theatre, Folklorico Ballet of Mexico, Foo-Hsing Theatre of Taiwan, Royal Swedish Theatre, Uday Shankar Dancers . . . performers like Louis Armstrong, Victor Borge, Carl Sandburg, Robert Frost, Benny Goodman, Nat King Cole, Ella Fitzgerald, Theodore Bikel. They'll all be here, and a few dozen more. Over at the new Exhibition Hall the boys are putting up the backdrops for one of the finest art collections in the history of this country. Museums from all over the world are shipping their Rembrandts, Monets, Renoirs, Picassos, El Grecos, and other masterpieces to Seattle — you name 'em, we've got 'em. We'll have a \$3 million Gayway, too, with imported amusement rides never before seen on this side of the Atlantic. Then, there's the Paradise Club. Fifty of Las Vegas' loveliest in a revue that promises to make the Latin Quarter look like a box lunch social in Kansas.

Well, that's about it, Dottie. Gee, we hope you can come. A lot of people are. The advance ticket sale has hit \$2,000,000. The revised forecast is for 10 million visitors in all.

So talk it over with Dick and the kids. If you can make it, the Crown Stations in Spokane, Portland and Seattle will pick up the tab. With this influx of new business coming into the Crown Corner, U.S.A., we can stand it.

P.S. Say hello to Emil at the bar in 21, will you?

## THE CROWN STATIONS

KREM, AM, FM, TV, Spokane / KING, AM, FM, TV, Seattle / KGW, AM, TV, Portland



# THE CITY POPULATION IS PEANUTS!



The Charlotte MARKET is  
Tops in the Southeast with  
595,600 TV Homes\*

Two-hundred thousand peanuts is  
a fair size city patch, but it's *still* pea-  
nuts compared to the TV Homes in the  
elephantine Charlotte Television Market.

Don't forget! WBTV Delivers 43.4% more TV  
Homes than Charlotte Station "B"! \*\*

Compare these SE Markets!

\*Television Magazine-1962 \*\*NCS '61-Nightly



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**BROADCAST EDITORIALIZERS** who spoke at the NAB Conference, included (l to r) Simon Goldman, WJTN, Jamestown; Jack Jurey, WTOP (AM & TV), Washington; Eugene Dodson, WTVT, Tampa; John F. Dille, Truth Publishing; WTRC and WSJV-TV, Daniel W. Kops, WAVZ, New Haven; Richard Cheverton, WOOD, Grand Rapids; John Corporan, WDSU, New Orleans; Frederick Houwink, WMAL, Washington

# IT'S 'GO' FOR EDITORIALS

**Broadcasters' reactions to NAB's Editorializing Conference center around green light given by Chairman Minow. 39% now editorialize**

**L**ast week, as the industry began digesting reports from the NAB's first and highly successful Editorializing Conference held in Washington on 1 and 2 March, three points were claiming serious broadcaster attention:

1) The unqualified, and, to many, almost unprecedented endorsement given by the FCC to both editorializ-

ing and to individual editorializers.

2) The rapid growth of the editorializing movement itself, with nearly twice as many stations reporting they editorialize regularly as in previous industry surveys.

3) The increased stature and prestige which editorializing is bringing both individual broadcasters and the industry itself. According to Fred-

erick W. Ford, FCC Commissioner and former chairman. "The emergence of the broadcaster as a dominant voice in community life is happening—and nothing can stop it."

Interest and attendance at the Editorializing Conference at Washington's Shoreham Hotel both pleased and startled NAB executives. When the Conference was first proposed



last fall, the Editorializing Committee, headed by Daniel W. Kops, pres. WAVZ, New Haven, felt that "perhaps 100" registrations could be expected.

More than 300 station men checked in at the Shoreham, and they were joined by 100 other broadcasters who were there for the State Broadcaster Association Presidents' Conference.

Attendance at the Conference meetings and panel discussions indicated a high degree of serious interest in the editorializing subject.

Newton N. Minow, FCC Chairman, started the Conference off with a speech at the opening luncheon which had many broadcasters shaking their heads in surprise and pleased disbelief.

Consensus of comments, picked up by SPONSOR in the halls of the Shoreham was "It was a good speech" and "If he talked like this all the time, we'd have no complaints."

The FCC Chairman not only gave his unqualified backing to editorializing, but the entire tone of his re-

marks was friendly and constructive and he went out of his way to praise individual stations and broadcasters for their editorial work, among them WAVZ, New Haven, WTVJ, Miami, WMCA, New York, and WDSU, New Orleans. (See box at right for a summary of the Minow position.)

The Conference itself was a combination of speeches and presentations by leading national figures on important issues, and practical workshop sessions on various aspects of editorializing.

The ability of NAB president LeRoy Collins to interest top Washington executives in broadcast problems was clearly evident in the roster of important officials who addressed the conference.

Among them were Dean Rusk, Secretary of State; and George Ball, Under-Secretary of State who gave an off-the-record "briefing session" and answered many broadcaster questions; Edward R. Murrow, director of the United States Information Agency, who described USIA policy;

Marion B. Folsom, former Secretary of Health, Education, and Welfare who spoke on "voluntary health and welfare agencies"; and William L. Slayton, Commissioner of Urban Renewal, Federal Housing and Home Finance Agency, and Richard C. Lee, Mayor, New Haven, Connecticut, who discussed urban renewal in a lively session that provoked many questions from the floor.

Though some broadcasters at the Conference grumbled that too much time was taken up with "cosmic" subjects and too little with the meat-and-potatoes problems of editorializing, most seem to feel that the appearance of these officials gave dignity, tone, and importance to the meeting.

Daniel Kops, Conference Chairman, provided eye-opening statistics on the spread of editorializing when he disclosed that a just-completed NAB survey among member and non-member stations showed that 39% of the country's stations are editorializing regularly. This compares with estimates of 20% to 25%

## Dean Rusk headed brilliant list of speakers at Conference



**NAB'S FIRST** Editorializing Conference at the Shoreham in Washington combined practical workshop sessions with addresses by important government officials. Dean Rusk, Secretary of State, and George W. Ball, Under Secretary of State, presented an off-the-record session on international

affairs. William L. Slayton, Commissioner of Urban Renewal at the Federal Housing and Home Finance Agency, and Richard C. Lee, Mayor of New Haven, Conn., discussed the problems of urban redevelopment in a session which brought many questions from interested broadcasters. Edward R. Murrow, former CBS commentator and now Director of the United States Information Agency, gave a luncheon speech on USIA policy. Marion B. Folsom, Eastman Kodak, and former Secretary of Health, Education, and Welfare in the Eisenhower cabinet, discussed the problems posed by the vast multiplication of health and welfare organizations. In addition, an important role in the Conference was played by FCC Chairman Newton N. Minow, and a former Chairman, Commissioner Frederick W. Ford. Broadcasters attending the meeting also got a chance to talk with many Congressmen at a special government reception, held in the Shoreham's main ballroom.



in previous surveys.

Replies from 1723 stations indicate that 27% editorialize daily, 12% editorialize weekly, and 61% editorialize at least "occasionally." Approximately a third of those not now editorializing indicate they plan to do so within the next few months.

The three panel sessions, on "Elements of Editorializing," "Politics, Candidates and the Broadcaster," and "The Impact of Editorializing" produced high-interest information on editorializing practices from large and small stations, both independent and groups.

Eugene Dodson, WTVT, Tampa, noted that his station had begun editorializing in 1958 because "we found we weren't participating in the community." His experience has taught him, he said, that "prestige accumulates to a station which editorializes, particularly in a multi-station market." He pointed out that "It is impossible to cover local news well without forming opinions."

John F. Dille, Truth Broadcasting, WTRC and WSJV-TV Elkhart and WKJG AM-TV Fort Wayne, offered these suggestions to stations about to editorialize. Pick close-to-home subjects, at least when you begin. If you try to editorialize on national or international topics you often end up with a "me too" editorial.

Dille suggested that the law—the keeping of it or breaking of it—offered a fertile field for editorial subjects. His stations have editorialized, for example, against illegal football pools, pornographic magazines, and other local law enforcement problems. He advised broadcasters to talk to legislators, educators, ministers, and other public officials for clues to editorial subjects, and said "make your key personnel more sensitive to what they see, hear and read."

Richard Cheverton, WOOD, Grand Rapids, and president of Radio-Television News Directors Assn., discussed the problem of "who should do editorials?" He declared that there is no "one best pattern" that applies in all cases, that there are pro and con arguments for having news men, news directors, or station managers do the editorial job. Chev-



## Chairman Minow surprised everyone

**MOST TALKED OF** single event at the NAB's First Editorializing Conference was an unusually friendly speech by FCC Chairman Minow. Above at right, Dan W. Kops, Conference Chairman. Below, excerpts from Minow's talk.

"I want to talk today about broadcasting's inescapable duty to make its voice ring with intelligence and leadership.

"The plain and unhappy fact is that our traditional avenues of communication are contracting, not expanding. We are witnessing an odd and distressing phenomenon. The population is increasing at an explosive rate . . . but in the eye of this hurricane, the number of metropolitan newspapers which traditionally have served our people is decreasing.

"I believe it is a matter of urgent national importance that radio and television reach out increasingly for their greatest potential—for broadcasting opens up a dimension in communications which the more traditional processes of the printed word cannot achieve.

"There are some general propositions I want to lay before you. The first is that broadcasters are men of responsibility and goodwill.

"You should know that the Commission stands behind you. We are not here to 'bushwhack' you. We recognize that a station with a strong voice can be a prime target for pressure groups, and that they may try to put the squeeze on through the FCC. Don't panic. Integrity will protect you better than a regiment of lawyers."

erton's conclusion was that "any one who can truly represent your station, and knows how to get across to listeners and viewers, is right for the post." He cautioned broadcasters to remember, however, that a proper editorial takes a minimum of three hours, and often much longer to prepare.

John Corporan, editorialist, WDSU AM-TV, New Orleans described the

operation at a large station with considerable editorializing experience. Corporan devotes full-time to the job, and has a full time research assistant. WDSU's four-man editorial board, representing ownership and management, meets each morning. Corporan presents three or four ideas for editorials and recommends one. When a subject is selected (the meeting may  
(Please turn to page 48)





Inside the top 10 spot agencies: 6. C

## COMPTON S

► Clients' messages said to establish rapport with public. Media department cites release from spot's paperwork

**A** basic tenet at Compton Advertising—one pursued with tenacity, in the opinion of some industry observers—is that its clients' messages establish a rapport with the American people.

Broad-shouldered, crewcut, former all-American football player and Compton president Barton Arthur Cummings—"Bart" Cummings to friends and associates—maintains that a basic way to achieve this gleaming objective is to avoid the creation of ads about which it will be said: "What a great advertisement this is!"

"Our aim is to produce ads which will compel people to buy our client's brands or service," Cummings has said on occasion. "It's not what you say as a result of noticing an ad, but what you *do* about it. Probably the most important factor in interesting a consumer to buy can be summed up in what I like to call rapport. We feel at Compton that we are usually in rapport with the American people. After all, our agency has been concerned with this all important matter of rapport with people for more than half a century. We relate to the consumer—in a sense—as we relate to our own families."

In this earnest desire to identify with the typical American family, Compton media staffers under Frank Kemp, with Graham Hay as head-buyer in the broadcast section, have been giving the television medium approximately 65% of its overall billing, evenly divided between network tv and spot tv. However, only \$2 million was allocated to network radio and spot radio last year.

Compton reportedly billed more

**HEADBUYER:** Compton's Graham Hay notes the highly competitive nature of spot television today



# SEES SELLER'S MART IN SPOT

than \$98 million in the United States. Canada and overseas in 1961. In 1960 it billed approximately \$86 million. In SPONSOR's 1961 survey of the top 50 air agencies, Compton emerged in 10th position with combined tv/radio billings in the region of \$58.6 million.

While some agencies might brandish a sword at the word "creative," this is not so at Compton where management launched "a policy of developing creative people as triple and quadruple advertising threats." Said Cummings in a recent look at what's ahead for the '60's: "The free-wheeling, poetic and disciplined mind

of a really professional creative man can successfully function in all areas—print, television, radio, point of sale, changes in the products and, yes, even in creating ideas for new products."

Another Cummings forecast is that tv networks and local stations will join with ad agencies to curb the rising costs of time and talent "and in increasing the attractiveness of programs. We all have a responsibility to see that tv continues to develop as a responsible medium serving the public interest." Cummings insisted.

As Cummings sees it, the television

networks "will accomplish this partly out of self-interest. The law of supply and demand will enter as print offers more effective and efficient means of delivering an advertiser's sales messages. As costs of tv time and tv programs continue to mount . . . agencies and clients will examine other media to keep in line the costs of marketing their products. I think it only fair that there be a re-examining of the costs of tv time and talent. The extra, and sometimes unnecessary costs of package shows and tv commercial productions are now merely passed on to the advertiser. Let's all

## Spot buying plays significant role in Compton's media dept.

### FRANK KEMP

Media director

**Henry Clochessy**  
Assoc. media dir.

**Walter Barber**  
Assoc. media dir.

**Julie Brown**  
Assoc. media dir.

**Manrice Seulfort**  
Assoc. media dir.

**Bob Liddel**  
Assoc. media dir.

### GRAHAM HAY

Headbuyer

**BUYERS:**

- Doug MacMullan**
- Bill McGivney**
- Ethel Wieder**
- Joe Burbeck**
- Bob Stone**
- Genevieve Schnbert**
- Bob Pape**
- Mark Zizzamia**
- Noel Becker**
- Carl Sandberg**

**ASS'T. BUYERS:**

- Lloyd Werner**
- Joel Segall**

**SPOT BUYERS:**

- Dick Brown**
- Steve Kates**
- Pierre Bennerup**
- Herb Blitzstein**
- Bob Grimmett**

MORE THAN 125 individuals are employed in N.Y. media department of Compton. Some 35 persons are directly concerned with broadcast media



of us in the whole tv area tighten our belts a bit to keep costs down."

Compton executives also believe in keeping abreast of the latest developments in data-processing machines. Cummings and Kemp, his media chief-tain, are convinced that modern computers programing marketing statistics will serve the industry infinitely better. "Modern data processing machinery can provide information in a matter of hours that formerly would

have taken years to turn out." Cummings said recently. "Companies will have new sets of figures on which more precise marketing decisions can be based."

Major air spenders at Compton include Procter & Gamble (venerable, highly-honored account in the house), Schick Safety Razor Co., Alberto-Culver and American Dairy Assn. In spot tv, the agency places considerable business for P&G, Alberto-Culver, Sterling Drug, Guild Wines, etc.

Spot television, in the educated opinion of Kemp, is extremely attractive to the advertiser because of its efficiency and flexibility.

"And, the cumbersome paperwork involved in the administration of spot is now being attacked by EDP systems," Kemp made this observation during a SPONSOR interview for the sixth article on the top 10 spot agencies.

Joining his superior in the evaluation of broadcast spot, Hay declared: "The highly competitive nature of spot tv today, the existence and growth of a decided seller's market in this field in the last seven years has made for the development of, at best, controversial policies and practices in spot tv."

Hay went on to say that "nevertheless, spot tv exists today as a forceful, proven, hard-hitting, flexible force for selling an advertiser's wares."

Both Kemp and Hay are regarded in the industry as highly perceptive, expert media savants. Kemp was one of the first to consolidate all media functions within the Compton media department, namely budget control and media research, as well as space buying, timebuying and related functions. Kemp's first job after graduating from M.I.T. was with Chemical Bank and Trust where he installed an IBM system to handle trust operations. He joined Compton's media department in 1939. He left in 1946 to become media head at D-F-S- in New York and returned to Compton as assistant media director in 1947. He became media head in 1956, and is now a senior vice president and a director of the company.

Kemp named Hay head timebuyer in the summer of 1960. Hay graduated from the University of Missouri in 1949. He joined Compton as an as-



FRANK KEMP, Compton's media director, recently celebrated his 15th year with agency

sistant timebuyer in 1952 and became timebuyer in 1953.

More than 800 persons are employed in the various Compton offices in the U. S. About 125 persons are employed in the New York media department. Some 35 individuals are directly concerned with broadcast media.

The timebuyers at Compton play a 10 to 20% role in media selection; from 30 to 40% in market selection, and 100% in station selection. They play anywhere from 50 to 100% in other factors affecting media purchases.

At Compton, the basic media plan evolves from the associate media director. In response to the question, how do you apportion a budget to the various media, Hay said: "We establish what medium is basic first. Having done an effective job in this, we move into other media, dollars permitting."

The Compton buyers are specialists, according to Hay. Compton has separate buyers for air and print in the belief that this system is best. "The system was changed in the last few years but only to further specialize," Hay observed. "We now have separate spot buyers and network brand planning buyers."

Like other top spot buying agencies in the United States, Compton is watching fm closely in view of the commercial possibilities it promises. However, developments are slow and spotty, in Hay's opinion.

What's happened to sponsor identification since so much money is going

## Among Compton clients in broadcast

### NEW YORK:

Brown & Williamson Tobacco Co.

Chase Manhattan Bank

Cunard Steamship Co., Ltd.

El Producto Cigar Co.

Gulton Industries, Inc.

New York Insurance Co.

New York Stock Exchange

Procter & Gamble Co.

Remington Portable Typewriter

Schick Safety Razor Co.

Sterling Drug, Inc.

### CHICAGO:

Alberto-Culver Co.

American Dairy Assn.

General Electric—Hotpoint Div.

Perfect Circle Corp.

Quaker Oats Co.

Wilson & Co.

### SAN FRANCISCO:

Guild Wine Co.

### LOS ANGELES:

LaLanne, Inc.



into tv spot carriers? Hay answered as follows: "Something had to give—the broad audience reach, or questionable sponsor identification. Most advertisers have chosen to stick with a good reach picture."

The Compton media staffers were asked what was their philosophy when they tried to go beyond the numbers in buying? Speaking for his colleagues, Hay declared: "Numbers are very effective and necessary tools, but they measure quantity, not quality. Numbers must be liberally laced with judgment or a machine might just as well do our job. Our clients seem to appreciate our judgment as they usually approve our departure from 'the numbers.'"

Hay was of the opinion that the network participation trend would continue. "Yes, indeed, it will continue and it will grow," Hay replied. "We've also learned that network is adapting some of the salient features of spot—short term contracts, flexible station lineups, fast on the air, and reason-

able pricing."

Compton media buyers are not inclined toward network spot carriers. "We still buy several times more spots dollarwise than network spot carriers," Hay said.

Asked what influence do the clients and their local reps have in selecting the media or station to be used locally, the Compton media experts noted that clients have the option of final approval of the medium to be used. "They generally do not concern themselves with the choice of station," it was indicated.

How do you decide how much money to put into a market and what criteria do you use in selecting the media in the market? The answer from Compton was to this effect: "Dollars per market are usually dependent on the anticipated sales volume."

Responding to the question: is sponsor identification measurable and worth measuring? Hay said: "It is probably a measurable factor,

but questionable as to its worth until some device is designed to correlate sponsor identification and selling power."

Isn't the relative ease of buying network hurting spot billing? Hay replied: "No, not at this agency. The ease with which we buy a medium is not the deciding factor, nor should it be if we are developing the best plan for our client."

"Definitely" was Hay's answer when asked whether media flexibility is a rapidly growing factor in today's growing scientific approach to marketing.

How much do the factors of cost efficiency, coverage, and audience composition affect your buy? "About 85%," Hay replied.

What are the major factors that influence the switching of schedules which have already been bought? "Plain and simple, better value spots," was the answer from the Compton media department.

*(Please turn to page 50)*



**MOBILIZING** for spot buying strategy are Compton's media staffers: (l to r) Joe Burbeck, timebuyer; Doug MacMullan, timebuyer; Graham Hay, headbuyer; Walter Barber, v.p. & assoc. media director; Maurice Sculfort (seated), v.p. & assoc. media director, Dick Brown, spot buyer





NEW PRODUCTS and new brands proliferate in drug, toiletry worlds. Established brands accounted for 93% of the market 10 years ago; now make up only half of sales. Research has created new products whose dollar volume now is 12 times greater than 1950 level, and which share half the market

## RADIO'S \$9 BILLION BONANZA

❖ Drugs and toiletries boom in wake of new product and marketing revolution. Ad dollars now are flowing to 70-90% of all stations, special survey discloses

**D**rugs and toiletries boasted a record \$9 billion in sales last year, and the direct result was a flow of national ad dollars to between 70 and 90% of all radio stations.

It was the 23rd consecutive year in which the health-and-beauty business scored a sales increase. Its use of radio has been heavy and continuous throughout those two decades—and never more so than in the sixties. The result: a shattering \$8 billion in drug store sales, plus a further \$1 billion from other outlets.

But the world of drugs, cosmetics, health and beauty aids is undergoing far-reaching changes. In a special survey, SPONSOR and U.S. RADIO have probed the causes of these changes and plotted the opportunity they present for dynamic new radio salesmanship.

From coast-to-coast reports furnished by stations, manufacturers and

retailers, a picture is created of an industry reeling under the impact of new technology (most of its sales come from products unknown 10 years ago) and of a marketing revolution (chain stores, mainly in new suburban shopping centers, scored a 14% sales increase last year—four times greater than the industry's overall increase.)

Although sales have boomed, radio's share of the ad budget has not, the survey discloses. (Full details will be found in the March issue of U.S. RADIO, circulated to all SPONSOR subscribers.) The reason: a general awareness of radio's potential by manufacturers, but a lack of specifics, which meet the altered character of the industry.

How does radio benefit from the drug business? In U.S. RADIO's survey, 90% of all stations reported they were drawing national business from

drug manufacturers, and 70% reported support from national toiletry accounts.

As might be expected, there's considerable variation in the volume of business to individual stations. Nearly one-third of stations are currently receiving 25% of their total national advertising from drug houses—but at the low end of the scale is an appreciable number which receives less than one percent of national business from this source. The "average" station reports it is getting 7.3% of its national dollars from the drug industry.

Toiletries present a similar picture. Most stations (70%) report national business: the highest gain 10% of their national advertising, and the lowest, 0.1%. The mean is 2.8%.

The wide range of reported national drug and toiletry spending should be food for thought. It's evidence



that the manufacturers are aware of radio's ability to move goods—but it's also proof that many stations have not yet realized their potential.

The regional and local picture also contains peaks and valleys rather than a broad, even distribution of business. About 20% of stations report activity in regional drug accounts, which sometimes amounts to as little as one percent of all regional advertising with an individual station, but which averages around 12%.

Toiletries have regional campaigns with 13% of stations, and amongst these, toiletries average 6% of the regional business.

Estimates of local drug spending may sound surprisingly low: less than half (45%) of stations report local business, and they calculate this makes, on the average, only 3% of their local advertising. Some 30% of stations gain local toiletry trade, and their estimate is that this comprises a further 3% of their total local dollar.

U.S. RADIO's survey thus points clearly to a situation in which national advertisers, having received proof of radio's worth, are prepared to use the medium on a fairly broad scale. Sales ability of the national radio reps has undoubtedly been a big factor in drawing these accounts to radio, but the credit for retaining them belongs as clearly to individual stations. (The reported national volume would undoubtedly be higher if the contribution of networks could also be assessed: a number of stations told U.S. RADIO that a good part of their d&t business is sparked by the nets.)

The big question is whether stations could do more to help themselves. There's evidence that room for improvement does exist, since apart from the debatable point of whether radio's share of business overall is adequate, there's the irrefutable fact that radio advertising has not increased in step with a healthy rise in d&t trading.

Comparing 1961 with 1960, a few more stations (5%) report national business. However, the number of individual accounts handled by these stations has not increased materially: the average is still only around nine accounts, compared with eight in the

previous year. (In this survey, the highest number of reported accounts was 30.)

At the regional level, little new d&t business was written. The greatest number of accounts reported by an individual station was 11, compared with eight in 1960, and the average number of accounts was 3.1 compared with 2.8.

There was some improvement at the local level, however. Approximately half the stations reported local advertising—their estimate was of a 10% gain in 1961. The number of accounts was virtually unchanged, with the high at 11 and the average at 3.5.

Radio stations thus report a fairly static situation in usage by d&t manufacturers. This fact becomes significant when compared with sharp improvement in total d&t sales, and even more in the marketing revolution which has swept the industry and which should have worked to radio's advantage.

• **Item:** Total spending on drugs and toiletries in 1960 was \$8,159,170,000—a 7.5% increase over 1959. The previous year also registered an 8.7% increase over 1958.

• **Item:** In 1961, drug store sales alone (total figures aren't yet available) soared to \$7,981,000,000, a 3.5% increase over 1960, and the 23rd consecutive annual record.

• **Item:** The chain drug stores, as reported by *Drug Topics*, scored a thumping sales increase of 14% in 1961. Much of this was gained from outlets in new shopping centers.

When national 1961 figures come in, the d&t industry will be shown to have scored at least a 20% increase in sales over the past three years. The industry's use of radio has not increased proportionately.

Even more important to radio is the growth of chain drug stores, which should be contributing heavily to regional advertising, and the spectacular growth of health and beauty-aid sales in non-traditional outlets

## Profile of radio's drug advertisers

### Q. WHAT KIND OF SCHEDULES ARE MOST POPULAR?

(Stations replying named the first-choice of most advertisers)

#### 1. Programing

Participation	20%
Live	18
Local	15
5-minute	6

#### 2. Commercials

Transcribed	22%
Minutes	21
Live	15
Participation	6
Jingle	4
One-voice	3

#### 3. Frequency

10-25 per week	35%
Flights	15
5 per week	12

#### 4. Contract length

13 weeks	25%
52 weeks	15%
26 weeks	13%

RETURNS to questionnaire on drug toiletry practices furnish a clear-cut profile of how industry uses radio in 1962. Broader tastes in programing also are reflected in spread of announcements throughout the whole broadcast day, seeking mothers, and housewives



such as supermarkets. The latter should be reflected in local radio accounts—but, according to U.S. RADIO's poll, there's been no such movement.

The conclusion is that at every level of the drug and toiletry industry, there is room for radio to make a stronger contribution. National sales of d&t products have increased steadily; regional volume has been bolstered through multiple-store units, and local sales have been swollen by the movement to new kinds of *outlet* (supermarkets), and also by new

kinds of *product* within the drug-stores themselves.

The marketing revolution has been most violent outside the urban areas, reflecting the movement of population and adding a new potential to the area in which radio circulation is now most efficient compared with other media.

Chain drug stores—those belonging to a group of four or more—increased from 1500 in 1956 to well over 5,000 last year. (There's been no corresponding growth in the independent-

ly-owned stores.)

Last year's 14% increase in chain sales was partly a result of more stores, and also of change in location of these stores. Drug industry observers report that the trek of both independent and chain drug stores to new locations in shopping centers undoubtedly has brought about an increase in per-store sales as compared with stores formerly located in cramped quarters in congested areas.

The country over, independent  
(Please turn to page 51)

## Analysis of drug and toiletry sales through retail outlets

DRUGS, other health aids	1960 (000)	1959 (000)
<b>Prescriptions</b>	\$2,219,550	\$2,058,960
<b>Packaged medication</b>	1,703,000	1,635,660
<b>Prescription accessories</b>	219,930	215,440
<b>First aid</b>	158,600	154,780
<b>Foot products</b>	59,470	56,240
<b>Baby needs</b>	520,650	496,910
<b>Feminine needs</b>	252,830	239,790
<b>Veterinary</b>	238,190	245,690
<b>Dieting aids</b>	180,600	69,510
<b>TOTAL</b>	<b>\$5,222,820</b>	<b>\$4,812,980</b>
<b>TOILETRIES</b>		
<b>Oral hygiene</b>	416,590	397,150
<b>Hair products</b>	695,800	646,360
<b>Shaving products</b>	449,500	425,950
<b>Hand products</b>	124,090	118,910
<b>Cosmetics</b>	494,910	471,450
<b>Other toiletries</b>	1,115,460	1,048,620
<b>TOTAL</b>	<b>\$3,296,350</b>	<b>\$3,108,440</b>
<b>TOTAL FOR DRUGS &amp; TOILETRIES</b>	<b>\$8,519,170</b>	<b>\$7,921,420</b>

THESE FIGURES refer to civilian spending in all outlets. Compiled by *Drug Topics* in 1961, this analysis shows that buying in drug stores alone now represents 70% of the total sales of drugs and 53% of total toiletry sales; about the same percentage as in the two previous years.



Robert Lawrence Productions cordially invites you  
to watch

**"THE CLAIROL STORY ABOUT  
THE ADAMS FAMILY"**

a 4-act play in 6 minutes

Robert Steen, Producer, Foote, Cone & Belding

Shirley Polykoff, Writer, Foote, Cone & Belding

Jerry Schnitzer, Director, Robert Lawrence Productions

Marc Brown Associates, Music.

Act I 9:33

Act II 9:53

Act III 10:10

Act IV 10:20

Tonight, 9:30 p.m. NBC-TV (4) "Debutante '62"

A FIRST of its kind was racked up by Robert Lawrence Productions  
when it took newspaper ads inviting people to watch the commercial on hour-long Clairol special

## MEET THE 'CLIFFHANGER' SELL

There's a new trend in commercial selling called the sequential or cliffhanger technique. Pioneers in this type of commercial are 7-Up, Dovalettes, Clairol, ADA

There's a hot new trend in tv commercials. It comes under the old nickelodeon movie tag of "cliffhanger." And some call it the sequential commercial, but whatever one dubs it, industry observers point out that the new breed of commercial has all the intriguing aspects of a sophisticated Dashiell Hammett whodunit. It is the type of commercial which lends itself ideally to single sponsors of programs, according to the experts.

As one Madison Avenue raconteur expressed it the other day: "These commercials are getting downright absorbing as they glide from episode to episode. I'm entranced as the announcer tells me to stay tuned for the next episode in the sales message. I'll bet you, it won't be long before the American people will be dashing out during the tv program, instead of the commercial, to get that cool glass of beer."

Joining many broadcasters in

praise of this new attention and interest-building technique for tv commercials was Norman E. Cash, TvB president. "This type of commercial," he told SPONSOR, "provides the advertiser with an exciting innovation. Not only does it increase the association from one commercial to another for the viewer, it also can be used to fire the enthusiasm of salesmen, to pep up sales meetings, to excite retailers and wholesalers and in many other merchandising areas. Cliffhangers are yet another step in the development of more effective television advertising."

Curators of contemporary commercials cite with glints of approval this innovation in such urbane video pitches as Seven-Up, Dovalettes, and the recent special under the aegis of Clairol (*Debutante*) and the American Dental Assn. presentation of *Henry Fonda and the American Family*. The technique also was used by BBDO on the *Stan Freberg Presents*

*Chinese New Year's Eve* spectacular on ABC TV for the Chun King line of comestibles.

Clearly, one of the pioneers, if not the first of cliffhanger commercial users, was Seven-Up out of the Chicago office of J. Walter Thompson. Last fall, in going on the air with *International Showtime*, the agency was anxious to tell the story of Seven-Up (the all-family drink) in a manner that would be fresh.

"To do this job, we decided to trace the growth of Seven-Up over the past 32 years by showing it in conjunction with the growth of a typical American family over the same years," a spokesman in the JWT office in Chicago told SPONSOR. "We started with a young girl back in '29, the year Seven-Up was introduced, and followed the girl through her teens, engagement, marriage and birth of her daughter. This portion of the story covered one minute, and ended with the viewer being invited



to stay tuned to see the concluding film of this two-part story. Ten minutes later in the program the commercial continued with the childhood of the baby daughter, marriage and birth of *her* daughter. At the end, grandmother, mother and daughter were seen together. Dads, too. The name for the two-part commercial was 'Three Generations.' Seven-Up was seen frequently during the two minutes."

The JWT spokesman said that for visual treatment "we used artwork and wanted to support it with a poetic audio track." From Lerner and Loewe the agency obtained the rights to "Thank Heaven for Little Girls" from the film "Gigi." The musical arrangement was written and orchestrated in New York and the agency producer flew to Copenhagen to make



GOLLY-O and his pet companion, Pet Dove, appear in cliffhanger commercial for Dovalettes products via E. J. Hughes agency

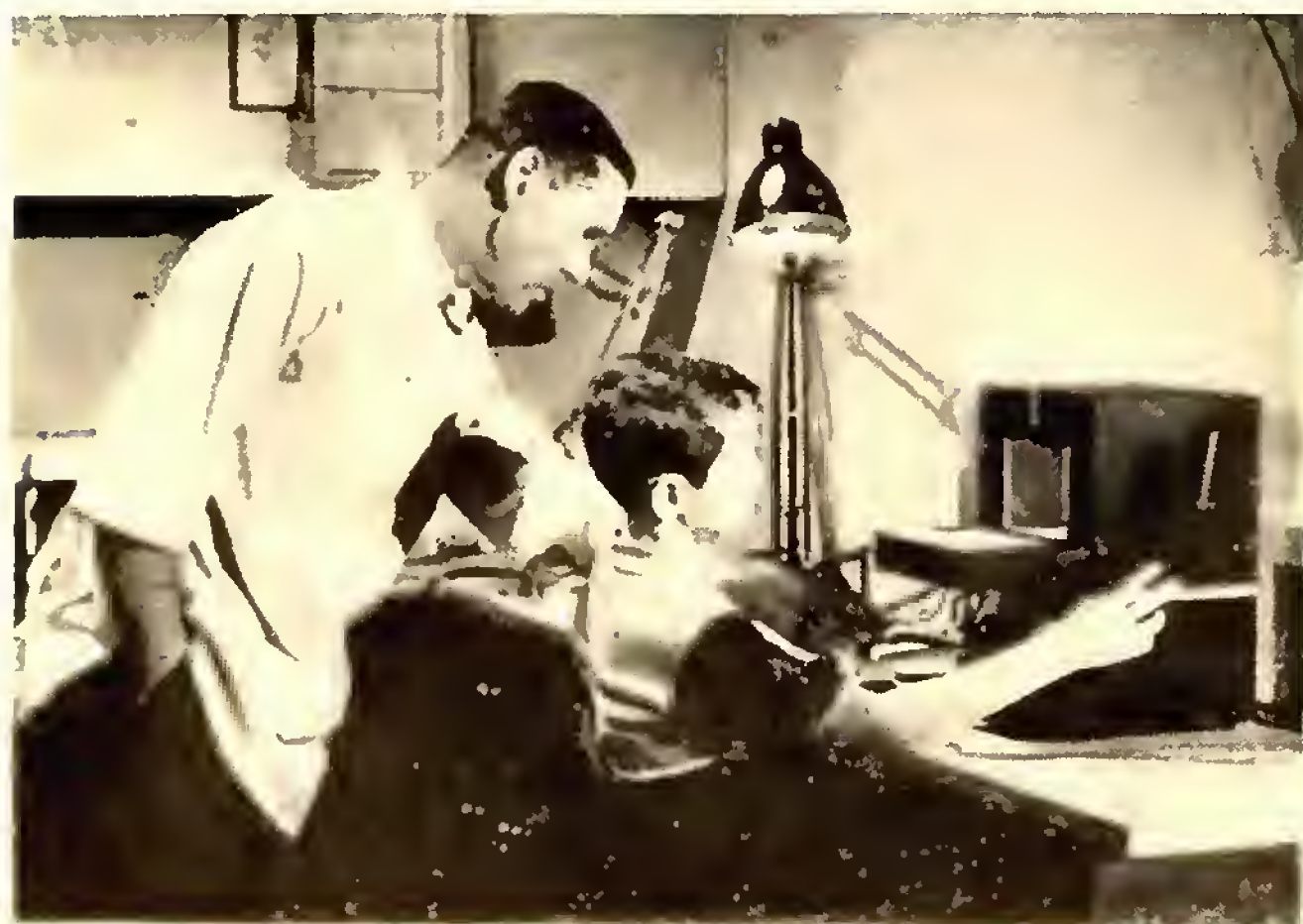
the final sound track with vocal by Don Ameche, host of *International Showtime*. The completed film commercial was seen on the opening program 15 September 1961.

The agency believes it to be the first two-part cliffhanger commercial ever seen on tv. It has also been run several times since with enthusiastic response from viewers.

Observers in the industry have pointed out, time and again, the remarkable freshness and sales results obtained by Dovalettes with the cliffhanger technique under the guidance of E. J. Hughes Co., Springfield, Mass., advertising and marketing agency.

This series of ten minute commercials, called the "Adventures of Golly-O Grady," concern a small (Please turn to page 52)

## Sequential action in ADA commercial via Benton & Bowles



PRODUCED by B&B and Paramount Pictures for American Dental Assn., commercial showed (1) youngster visiting dentist, 'same' boy at 13 years



SEQUENTIAL action carried boy into college and return visit to dentist. Final episode revealed him as man with family visiting same dentist





**HIGHER RATINGS** are being racked up by many stations showing post-'48 films. One, KLZ-TV, Denver, got its Seven Arts' purchase off the ground last year with meeting of station, film men, reps. Seated (l-r): Hugh Terry, pres., gen. mgr., KLZ-TV; Oliver Blackwell, Katz Agency; Sid Cohen, stn. film buyer; Jack Tipton, stn. sales mgr. Standing (l-r): Harvey Chertok, adv. dir., Seven Arts; Clayton Brace, then with KLZ-TV

## POST-'48'S: TEN QUESTIONS

➤ Here, major distributors of post-'48 feature movies answer the station film buyer's most frequent questions

➤ Station film buyers shop more sharply for post-'48 feature movies than they did for most pre-'48 product

**T**he first big pre-1948 feature film package—600 RKO pictures—was sold to Matty Fox for \$16 million. The last of the pre-1948 giants—between 600-700 Paramount films—went to MCA for a guarantee of \$35 million, and the final selling price wound up nearer \$50 million. This staggering price ascension has continued into the post-'48 era with little sign of letting up.

The cost to stations for the first of the major quality post-1948 movies (i.e., United Artists' "African Queen,"

"Moulin Rouge," etc.) was approximately 25% higher than the highest of the pre-'48's, and the cost of the latest major quality post-'48 releases (i.e., the just-released or about-to-be-released MGM, Warner Brothers, and 20th Century-Fox films) is as much as 50 to 75% higher than the highest of the early post-'48's.

And how is the station film buyer faring in all this? For one thing, he's shopping around with a much keener eye. For another, he's analyzing the product in sharper terms of

profit and commercial return as they relate to ratings, potential audience increase, and time sales. A few years ago he made buying decisions with greater latitude, less strain. Today he asks a lot more questions.

Seven Arts Associated, distributors of the post-1950 Warner Brothers films as well as 109 post-'50 Fox films scheduled for release in three volumes beginning in June, has come up with ten of these questions—those most frequently asked of its sales force by station film buyers. SPONSOR found the questions, and the documented answers, so illuminating that it posed the questions, in turn, to the other major suppliers of post-'48 films. As a result, the film buyers can gather—under one roof, so to speak—much of the information they're after. [ED. NOTE: Omission of other major post-'48 distributors



in this symposium is due to their inability at this time to participate.]

1. *We've heard that quality post-'48's are actually increasing sets-in-use in many markets. Do you have any facts and figures to back this up?*

Seven Arts' Robert Rich, v.p. and gen. sales mgr., and Donald Klauher, v.p. and nat'l. sales mgr., cite four markets where ARB studies have revealed that, in addition to capturing

top ratings and shares-of-audience against local and network competition in prime and late evening time slots, their post-'50 films are actually increasing sets-in-use.

In New York, WNBC-TV's *Movie Four* increased average quarter-hour sets-in-use 20% from 11:15 p.m. to midnight over the figures recorded for the same time period the Saturday prior to its "Films of the '50's"

premiere. At the same time, WNBC-TV's share-of-audience went up 92% from an 18.3% to a 35.1%.

In Baltimore, where "Films of the '50's" debuted on WMAR-TV 8 September of last year, the average quarter-hour sets-in-use increased 33% on Friday nights (11:20 p.m. to 1 a.m.) and 20% on Saturday nights (10:30 p.m. to 12:15 a.m.). Ratings and share of audience increased, as well, on Fridays from an average of 3.7 and 26% share in June to a 14.4 rating and 74% share in September.

In Denver, KLZ-TV, and in San Diego, KOGO-TV, says Seven Arts, show corresponding increases, with week-end sets-in-use in Denver in September 1961 (when "Films of the '50's" premiered) up 55% over the preceding March, and Fridays in San Diego (where KOGO-TV runs Warner Brothers post-'50's at 7 p.m. in prime time) up 12% from March to October, topping all local and network competition.

Screen Gems, with 210 post-'48 Columbia titles, concurs with the sets-in-use upsurge, at the same time pointing out that such sets-in-use and rating boosts are usually related directly to the particular feature being shown. The most dramatic example in its files, says Screen Gems, is the rating story of WGAN-TV, Portland, Me. A CBS TV affiliate, WGAN-TV was number two with a 38% audience share on Thursdays, 7:30-9 p.m., when it carried the network's programming. Following a switch to the Columbia post-'48's during this hour-and-a-half, the station now ranks number one, with a 52% share of audience.

MGM-TV, presently marketing two groups of post-1950 features, responds this way: "The public does not distinguish between pre- and post-1948 or 1950 pictures, but only between good and bad pictures, and those pictures they see on television for the first time. That feature films have increased sets-in-use over the years is indisputable; the real problem now is to maintain these sets-in-use levels and in many cases to increase the given station's share of those sets. The answer is to continue the program quality of first run features, and this is where the

## What film buyers ask about post-'48's

1. We've heard that quality post-'48's are actually increasing sets-in-use in many markets. Do you have any facts and figures to back this particular claim up?

2. We've been considering opening up a prime time feature slot. Can you give us a couple of examples as to when other stations schedule your features in prime time?

3. How many stations are coloreasting your features, how many are available in color, and how can we acquire color prints?

4. Can you give us any help in selling?

5. What kind of promotion and publicity support can you give us?

6. Assuming we make a deal for your features, can we acquire a set of permanent prints?

7. How are other stations selling your films and what types of advertisers are our most logical prospects?

8. Can we hope to sell out before we go on the air?

9. As an NBC affiliate, we carry the network movies on Saturday nights. We know that several other NBC affiliates, like WNBC-TV in New York, are programming films back-to-back as a double feature. Have they been successful with this format?

10. We know you've developed quite a track record in the major markets, but what about the smaller markets such as ours? What do these smaller markets think about the economies of your post-'48's?



## Do more recent movies, such as these, increase sets-in-use?



**MAJOR FEATURE** film distributors claim increase in sets-in-use and audience share from newer packages. Top (l-r): "The Last Time I Saw Paris" with Elizabeth Taylor, (MGM, 1954); "Mister Roberts" with Henry Fonda, Jack Lemmon (Warner, 1955; Seven Arts); below (l-r): "Jeanne Eagles" featuring Kim Novak (Columbia, 1957; Screen Gems); "Run of the Arrow" Rod Steiger has the lead (Fox, 1957; Showcorporation)

post-'48's and post-'50's come into play."

2. *We've been considering opening up a prime time feature slot. Can you give us a couple of examples as to when other stations schedule your features in prime time?*

Seven Arts: KTVU, San Francisco, 7 p.m. Sunday, 7:30 p.m. Monday; WTVJ, Miami, 7 p.m. Tuesday; WTCN, Minneapolis, 7:30 p.m. Thursday; KOGO-TV, San Diego, 7 p.m. Friday; KARK-TV, Little Rock, 8:30 p.m. Saturday; KHJ-TV, Los Angeles, 9 p.m. Sundays.

MGM-TV: WOR-TV, New York, 9 p.m. Sunday; WGN-TV, Chicago, Sunday. Scheduled for prime time starts soon: KTTV, Los Angeles. WCCO-TV, Minneapolis.

Screen Gems: WTVJ-TV, Miami, 7 p.m. Tuesday; WTCN, Minneapolis, 7:30 p.m. Monday and Friday; KCPX-TV, Salt Lake City, 9 p.m. Saturday.

Robert Seidelman, Screen Gems' vice president in charge of syndication, says, "If I were an affiliated station being fed a network feature film during prime time, I would certainly consider the possibility of buying even better features and telecasting them locally." But Robert Manby of Showcorporation, distributor of the RKO Radio post-'48's, says, "Except for the four-or-more station markets, and of course the networks, features in prime time are a myth—if prime time has the usual meaning, 7:30-10:20 p.m., the 'network time'."

3. *How many stations are color-casting your features, how many are available in color, and how can we acquire color prints?*

All major distributors report increasing colorcasting of feature films.

Seven Arts has 18 stations colorcasting its "Films of the '50's," lists 66 color titles in this series, 58 in its upcoming Fox packages. Its color prints are available on a booking basis or, if preferred, a station may purchase permanent prints at laboratory cost.

Showcorporation's features include 10% in color, with less than 15 licensees using color on any regular basis, but approximately 20 others "talking about it." Color prints here  
(Please turn to page 53)



## TV RESULTS

### AUTOMOBILES

SPONSOR: Koerner Ford

AGENCY: Hart-Conway  
Rochester, N. Y.

**Capsule case history:** Koerner Ford had a problem. Koerner has dealerships in Rochester and Syracuse, and recently acquired a franchise in Utica, N. Y. While new facilities are being built, Koerner Ford is temporarily headquartering in a small store in Utica. Its only advertising is a window fronting on the street, with no sign. The problem was to let potential customers in the Utica area know he was there and open for business. Koerner solved his problem with the purchase of two five-minute *Sportlite* programs, the Friday and Monday shows, 6:40-6:45 p.m. on WKTV, Utica. Following his first show on Friday, 2 February, Koerner sold one new car that same night, five new cars the following morning, all a result of *Sportlite*. Koerner does his own messages live on film. Starting 14 February, Koerner Ford bought the *Sportlite* programs five nights a week, and on Saturday, 17 February, sold 12 new cars. As of 21 February, Koerner has sold all the used car trade-ins but three of them.

WKTV, Utica, New York

Programs

### CARPETING AND FURNITURE

SPONSOR: Cincinnati Distributors

AGENCY: Robert Acomb, Inc.

**Capsule case history:** Some 20 months ago, before Cincinnati Distributors started advertising on WLW-T's local, live colorcast *The Paul Dixon Show* starring Paul Dixon and Bonnie Lou, 9:00-10:30 A.M., Monday through Friday, it was "just another store," according to its president, Joseph C. Perin. Now it is one of Cincinnati's fastest growing furniture, carpet and appliance stores. "In the past year, we have spread from one to three locations and our total volume has increased more than five times. This has been done through our hard work and Paul Dixon's and Bonnie Lou's effective and sincere commercials before their responsive and loyal audience," says Mr. Perin. Recently, reported Perin, a viewer spent more than \$1200 on carpeting and furniture. "This is an almost-everyday occurrence, and some sales reach out as far as 50 miles. Let me go on record as saying *The Paul Dixon Show* has played a major role in our phenomenal success during the last 20 months."

WLW-T, Cincinnati, Ohio

Participations

### MOVIE HOUSE

SPONSOR: Carolina Theater

AGENCY: Direct

**Capsule case history:** Movies are better than ever, according to motion picture producers and distributors. And the Carolina Theater in Hickory, N. C., believes that tv spot advertising is better than ever. "During the hour after the first spot announcement about *King of Kings* on WSOC-TV's (Charlotte, N. C.) *Joey the Clown* show, we received more than 125 phone calls," reported Jim Jellico, manager of the Carolina Theater. "This number totaled more than two phone calls per minute. Throughout the evening hours—until the boxoffice closed at nine p.m.—we received unnumbered calls inquiring about the picture. And the impact of the spot announcement continued to bring in numerous calls the next day." Amos Boyette of Metro-Goldwyn-Mayer in Charlotte wrote to WSOC-TV to inform the station of the company's satisfaction with the results of tv advertising: "We'll continue to utilize tv for effective promotion of our movies. It couldn't have been more successful."

WSOC-TV, Charlotte, N. C.

Participation

### WORKSHOP TOOLS

SPONSOR: Porter Bros., Inc.

AGENCY: Direct

**Capsule case history:** Selling chain saws is not an everyday occurrence on tv but WSJS-TV, Winston-Salem, N. C., has carried a series of commercials for the McCullough Chain Saw that has proved to be the most effective advertising undertaken by the dealers, Porter Bros. Inc., in a long time. Using two one-minute spots a week in *Peter Gunn*, Joe Porter, head of the Porter firm, indicated that "Results have been better than anticipated with tv. Our sales records reflect our increases and tv has been the most effective media we've ever used." Porter also stated that the majority of the customers were "pre-sold" and that when they came in to look at the chain saws they had their minds made up to buy. "The bulk of our advertising has been on WSJS-TV," said Porter, "and thanks to the sales increases, particularly in the Winston-Salem market, we'll be able to do more tv advertising in the future. All our dealers are happy and, above all, we're happy about the results."

WSJS-TV, Winston-Salem, N. C.

Announcements



Media people:  
what they are doing  
and saying

# TIMEBUYER'S CORNER

The Hal Duchin's named her Debra Ann. He's associate media supervisor at BBDO. . . . Both Pete Bardach and Dick Pickett have been promoted from media supervisors to associate media directors at Foote, Cone & Belding. . . . Sandy Gasman's leaving C. J. LaRoche. . . . San Francisco media people gave Bob Williams, Daren F. McGavren's local manager, a festive good-bye party. He returned to the N. Y. office where he'll be director of sales development.

Vin Daraio of Hicks & Greist, with reps at Ruby Foos last week, talked about a tape of a station's programing he had heard earlier that day. On it the d.j. said: "We've just heard the front side of Peggy Lee's new record. Now let's look at her backside."



VISITING New York last week, Bob Ohleyer (l), station manager of WISH, Indianapolis, discusses media plans with John Curren, McCann-Erickson broadcast super.

Ben Pettick of Product Services had lunch at Mike Manuche's Restaurant with a rep who commented about his own secretary: "Sometimes she counts on her fingers—other times on her legs."

Marie Coleman of Donahue & Coe described to station men at Gibsons Steak House the new kitchen device on the market for housewives who like to watch television while cooking dinner—a frying pan with a thirty-foot handle.

Tom Flangan of Reidl & Freede lunched with Steve Machcinski of Adam Young at the Pen & Pencil where he told him about the rep who went to a gypsy fortune teller. "Prepare yourself for a shock," the gypsy said. "A buyer you know will shortly  
(Please turn to page 46)

## TOBACCO NETWORK HAS PERSONALITY PROGRAMMING

NOW 14 daily program features  
on N. C. Regional Radio Net

Regional News □ Sports □ Weather  
Commentary □ Farm Reports

### 8 POPULAR PERSONALITIES

## AVAILABLE:

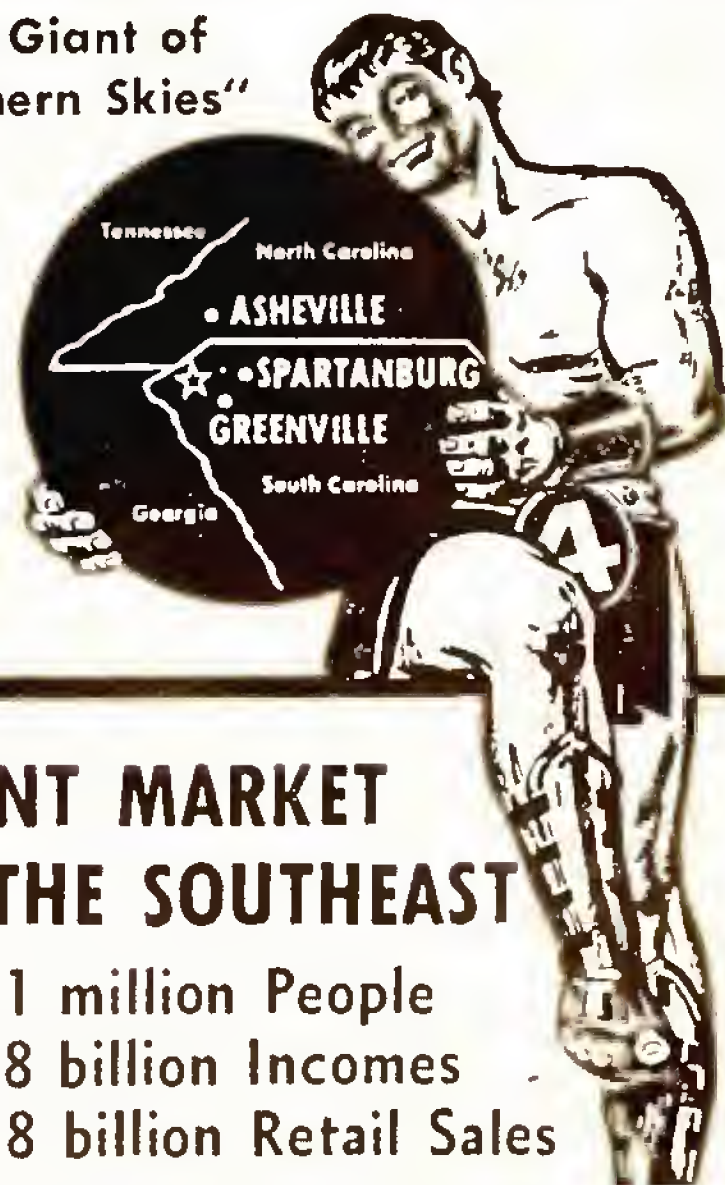
Full sponsorship/Spot participations/Adjacencies  
(Also Merchandising and Promotion)

BUY UP TO 28 STATIONS AT GROUP  
DISCOUNTS OR SELECT ONLY THE  
N. C. MARKET YOU NEED!

Get Regional Saturation with local  
"Main Street Radio" coverage...

See complete schedule in **TOBACCO**  
SRDS listing; Consult John **RN**  
E. Pearson Co. for details. **RADIO NETWORK**

"The Giant of  
Southern Skies"



## GIANT MARKET IN THE SOUTHEAST

2.1 million People  
\$2.8 billion Incomes  
\$1.8 billion Retail Sales

Compare it with Birmingham,  
Miami, and New Orleans, "The  
Giant's"

**GREENVILLE-SPARTANBURG-  
ASHEVILLE MARKET**

Contact us or our  
Reps. for facts,  
availabilities and  
assistance

sold by  
**EVERY-KNODEL**

**NB**

CHANNEL 4

**WFBC-TV**  
GREENVILLE, S. C.



NOW FOR THE  
THIRD YEAR

**WBBF-AM**

Popular Music

**WBBF-FM**

Concert Music

*The Only  
Rochester, N. Y.  
Stations  
That  
Editorialize*

(Our ratings are unique, too!)

**BLAIR  
GROUP  
PLAN  
MEMBER**

# TIMEBUYER'S CORNER

(Continued from page 45)

die a violent death."

"I know that," said the rep. "But will I be acquitted?"

Bob Syers of BBDO, at the party given him at the Penguin Restaurant before leaving to join the sales staff of Adam Young, said of a young assistant buyer at another agency: "Shy? If she ever went on tv. she'd need a teleprompter to say 'Good evening'."



TALKING over a radio campaign at Ogilvy, Benson & Mather: (l-r) Gilbert Miller, acct. exec., H-R Representatives; Art Topal, media buyer; and Bob Storch, asst. buyer

Bob Sparrow of WSJS-TV, Winston-Salem, N. C., said to Ted Bates buyers at the Grinzing Restaurant: "Did you ever get the feeling this is one of those centuries when everything goes wrong?"

Howard Webb of the Ralph Allum Co., with Tony Renda of WHC, Pittsburgh, at the Envoy Restaurant, explained his philosophy of life: "When things look blackest—why not send them to the laundry?"

Doug Humm of Charles W. Hoyt was at Vincent and Neal's Dne Mondri Restaurant with an account executive at another agency who said that the personality used in his own client's commercial sings like Perry Como, looks like James Garner, and delivers a message like Hugh Downs. "It would have been a great commercial," the a.e. remarked, "—except our personality was a girl."

At Foote, Cone & Belding, Walt Reed was made senior broadcast supervisor . . . Mary Elizabeth Vosberg moved to the Gerald F. Selinger Co. of Bala-Cynwyd, Pa., leaving Werman & Schorr in Philadelphia where she was chief timebuyer . . . Mary Lou Benjamin, formerly with Grey Adv., has joined Kenyon & Eckhardt.



*Waxed and rouged for tribal function.*

*Where now, wax-work, where away  
In your black frock coat?  
To the Eden Musee?  
Where away with your silent candles?  
Your long gray box with silver handles?*

*You're not the man with the prophet's eye  
The holy fire, the battle cry.  
You're not the man with the scholar's face  
The open books, the gentle grace.  
Nor are you the one condemned to bed,  
The paralyzed, whom doctors fed  
When all except his mind was dead.  
Nor are you the corpse, poor thing of rust  
Whose hand I held, as all sons must.  
Ashes to ashes, dust to dust  
What are you?*

*You know what you are,  
With your ascot tie,  
Your hair so prim,  
And your mouth so sly?  
You're a wax work thing, with an air of unction,  
Waxed and rouged for a tribal function.*

*Go—and leave but this to me:  
A little more of memory,  
My father's image, clear and plain.  
I do not think we'll meet again.*

What I sent Rosser Reeves was my only published poem, "For Penelope," which appeared in *Harper's* magazine in 1948.

*... and there was Polyphemus,  
A very rugged character.  
Bellowed like a bull  
When we stuck the spit in his eye.  
Scared the bloody blazes out of the crew.  
Me? No, why should I be?  
He was just a man, wasn't he?*

*And the Lotus Eaters,  
And that damned fruit.  
All we wanted to do was eat and eat  
And sit on our tails under the trees  
Forever.*

*And Circe. Circe and her swine  
Rooting and wallowing and squealing—  
Yes, I guess you'd call her beautiful,  
Sort of hippy, bosomy, oriental—  
No I didn't say that.  
I didn't mean that either.  
You're beautiful, too, but in a different way.  
You're beautiful, well, like Ithaca,  
You're—no, no I don't mean that,  
I don't mean "bony, rocky, small"  
I mean you're beautiful like home,  
And I came home, didn't I?*

And then, of course, there is the advertising business.

IN  
PORTLAND  
OREGON...

## IT'S EYE-CATCHING

A business man doesn't usually come home and just flip on any old TV channel. He's selective. In Portland, and 34 surrounding Oregon and Washington counties, KOIN-TV is the station he selects. KOIN-TV gives him the most for his viewing time . . . gives you the most viewers for your time. Nielsen has the number.



**KOIN-TV**

Channel 5, Portland, Oregon  
One of America's great influence stations

© Represented Nationally by  
**HARRINGTON, RIGHTER &  
PARSONS, INC.**

Give them a call, won't you?



## EDITORIALIZING

(Continued from page 31)

last five minutes to an hour) research begins. Research takes an hour to as much as four days per subject. Corporan begins writing at 2 p.m., takes the finished editorial to management for approval at 4:30 p.m. Once the O.K. is given he tapes the editorial for radio, and delivers it on tv. WDSU runs an editorial twice on tv, five times on radio.

Corporan drew laughter from the Shoreham audience by relating how a supposedly "non-controversial" editorial backfired. WDSU, follow-

ing a recent cold wave, decided to run a tongue-in-cheek editorial against cold weather, only to have an upstate Louisiana woman censure the station for preaching against "what God has sent us."

By contrast with WDSU's big-station editorializing, Simon Goldman, WJTN, Jamestown, N. Y., who described himself as the "last of the big spenders" told how he got "\$2.00 editorials" for a market of 40,000. WJTN, said Goldman has 1½ news men (the other half is an announcer) and when the station began editorializing in 1959, he offered them \$1.00 for each editorial written on their own time. At this rich rate, he

received two or three editorials per week. Then, said Goldman, he decided to go all out and raise the price to \$2.00. He now gets five or six editorials a week, and the station broadcasts a total of 200 a year, half of them on local subjects.

To prove the efficiency of his system, Goldman read a "\$2.00 Editorial," a highly creditable piece, attacking the behavior of the Jamestown mayor in a local council meeting. It drew enthusiastic applause.

Quite a different system prevails at WTOP AM-TV, Washington. Jack Jurey, full-time editorialist described how the station's editorial policy is kept quite independent of that of the other properties (Washington Post and Newsweek) owned by management. The WTOP Editorial Board meets every Monday, decides on subjects for the week. Editorials run two minutes (250 words) which, says Jurey, is frequently not long enough, and subjects are carried over from one day to the next.

WTOP editorials appear on tv at 11:20 p.m., 7:10 a.m., and 1:30 p.m. Mon., Wed., and Fri. They are carried 12 times per day on radio.

Tv editorials are for the most part straight shots of Jurey talking. He said that WTOP had experimented with film clip inserts but generally find them distracting. The word "editorial" is superimposed on the screen.

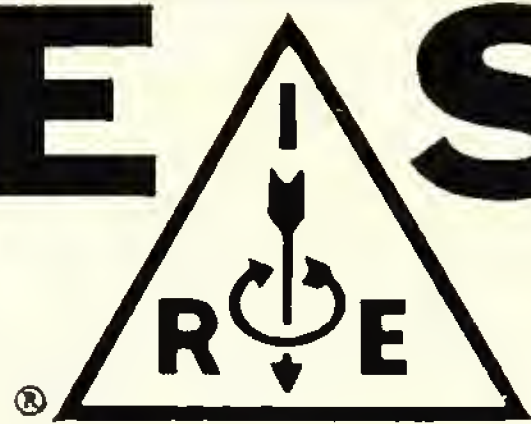
In addition to straight editorials, WTOP runs six editorial documentaries per year, on such problems as slot machines, integration, housing for African diplomats. Subjects are explored in depth, and the documentary concludes with a statement of the station's editorial position.

Frederick Houwink, WMAL AM-TV Washington, speaking to the problem of presenting opposing editorial views, described how his station solved this by reference to its own news and opinion schedules. When opposing views were covered in news-opinion programs, no extra time is granted. When not covered, equal time is offered.

The panel session which produced the most fireworks and, according to a number of registrants, left most unanswered questions, was on "Politics, Candidates and the Broadcaster."

Daniel Kops, who moderated this forum, announced that 11% of broad-

# IRE SHOW



presenting

## "THE GOLDEN AGE OF ELECTRONICS"

March 26-29, 1962

The New York Coliseum

... part of the

International Convention of the IRE

**The Institute of Radio Engineers**

**1 East 79th Street • New York 21**

Members \$1.00. Non-members \$3.00. Age limit: over 18

**Q.**

How can I be sure my TV prints are of proper television quality?

**A.**

Let BONDED procure the prints and check the quality before shipping the spots to the stations.

**BONDED  
TV FILM  
SERVICE**

NEW YORK  
CHICAGO  
LOS ANGELES  
TORONTO



A Division of  
NOVO INDUSTRIAL CORP.



casters who answered the NAB questionnaire editorially support individual political candidates.

FCC Commissioner Ford traced the history and evolution of the Commission's attitude on this point. He recalled that the original "Mayflower" ruling in 1934 denied the right of a station (WAAB, Boston) to take sides on specific political candidates. In 1949, following a lengthy study, the FCC rescinded this ruling, and in setting down guidelines for the industry said that while broadcasters have a right to editorialize they have an obligation to "aid and encourage" the airing of opposing viewpoints.

In 1950, this language was expanded and broadcasters were told by the FCC that not only did they have an obligation to "aid and encourage" but to "actively seek out" opposition spokesmen.

Ford surprised many of those at the convention by pointing out that, since July 1959, the FCC has dropped the "actively seek out" provision, and now requires only that broadcasters "aid and encourage" the airing of opposition viewpoints.

He ended a thoughtful and very well received presentation with a

statement which many broadcasters found highly significant. "In the course of investigating subjects for local editorials, you are fulfilling your obligation to know your community."

Ford was followed by two broadcasters, both of whom have supported political candidates: Ray Stanfield, WIST, Charlotte, and Ewald Kockritz, v.p., Storer Broadcasting.

Stanfield, whose station editorializes five days a week, with a different two-three minute commercial each day, has a full-time editorial writer, even though his staff numbers only 14. He disclosed that WIST supports local and state candidates, but not national ones, and said that editorializing had proved a "fine thing economically" for his station.

Kockritz, discussing the Storer approach, indicated that editorializing will ultimately become a standard practice at all Storer stations but that they are proceeding on a station-by-station basis (WAGA, Atlanta, was the first). He said that Storer, as a group operator, sets policies and standards but that each station is autonomous.

Before any station attempts editorializing, Storer management insists

that it has 1) a sound news operation, 2) a background of community service projects, 3) a qualified person to head the editorializing effort.

In commenting on editorial backing of candidates, Kockritz suggested "select candidates only on the basis of issues, not indiscriminately. Don't let your editorials downgrade your station image."

Douglas A. Anello, NAB general counsel, in a peppery speech, made these points:

"The Commission is unanimous about editorializing—but Capitol Hill isn't yet.

"Fairness is a prime obligation in all your editorials.

"Editorializing and Section 315 are different. Political editorializing does not require you to put on an opposition candidate. I suggest that you don't—keep the two things separate. It is better to put on an opposition spokesman, not the actual candidate.

"Stations are at liberty to censor opposition scripts—but, in the interest of fairness, I suggest you limit such censorship to matters of libel and slander.

"It's good practice to send a copy of your editorial to the opposition

**JACKSON** CENTER OF **MISSISSIPPI'S**

ONE AND ONE-HALF BILLION DOLLAR TV MARKET

PEOPLE - 1,288,000

TV HOMES - 278,842

CONSUMER SPENDABLE INCOME  
**\$1,450,650,000**

**WJTV** channel **12** : KATZ • **WLBT** channel **3** : HOLLINGBERRY



with a note that you will be glad to discuss the airing of their viewpoint if they wish.

"A station that begins editorializing for a particular candidate on the night before election is asking for trouble."

Questions from the floor indicated that many broadcasters were confused, despite the Ford and Anello talks, over their rights and obligations regarding editorials for particular political candidates.

A number tried to pin Commissioner Ford down on exact procedures to be followed, but he refused because he said that to do this would only set up needless restrictions. "Fairness is the only answer . . . and each broadcaster must determine this for himself."

The guiding principle of fairness was stressed at the final panel session on "The Impact of Editorializing" by Lee Ruwiz, WTVJ (TV), Miami.

WTVJ has broadcast nearly 1,100 editorials, and its most striking editorial success came last July when three members of the City Council combined to fire the City Manager. WTVJ went on the air with such vigorous editorials protesting the action that at a subsequent (and televised) meeting, the Council rescinded its decision.

Other examples of the impact of editorializing were given by Ben Strouse, WWDC, Washington; Frank J. Abbott, Jr., WWPG, Sanford, N.C.; and W. C. Swartley, Westinghouse Broadcasting.

Strouse, whose station runs one-minute editorials seven times a day, seven days a week, said that any broadcaster who works at the job will find that editorializing will help him "1) in the pocket book, 2) in increased employee pride in the station, 3) in increased personal respect for the medium and the industry."

As examples of successful WWDC editorial campaigns he cited the station's drive against shady tv repair men, and its expose of alcoholism in the District of Columbia.

Abbott, operating in a town of only 13,000 with a staff of "four plus my wife," runs a different editorial five days a week, and gives each 10 times a day. WWGP discusses only local problems and, says Abbott, research is a minimal problem. "Just go to the

drug store for a half hour each morning."

Abbott has editorially backed such projects as improvement of the community's Negro swimming pool, county tax reform, and even the appointment of a town dog catcher.

Swartley, who is WBC v.p. in Boston, admitted that Westinghouse found it difficult to get "exact measurements" of the effectiveness of station editorials, but cited the successful drive of KYW, Cleveland, to get proper school transportation for the community.

In his advice to broadcasters, Swartley emphasized the need for fairness in editorializing, and said "Beware of the temptation to overact, to get yourself involved in controversy, just for the sake of controversy. And remember—broadcast editorials reach a far larger audience than do newspaper editorials."

All in all, according to delegates at the Convention, the first Editorializing Conference provided a wealth of meaty, informative, and challenging information. And as NAB president Collins said to SPONSOR, "Wait until next year. We'll do it even better then."

## TOP 10: COMPTON

*(Continued from page 35)*

What determines which rating service you use first? "Currently we use ARB locally, and Nielsen nationally," was the reply.

Should merchandising enter into a media decision or should it remain as a separate entity to be looked into after the buy? "Merchandising must be separate," Hay said. "Our buyers are not merchandising experts so they cannot make a valid appraisal of the various merchandising plans offered."

Do Compton staffers have an opportunity to visit stations and markets? "I personally visit stations and markets," Hay said. "And my buyers do as conditions and opportunities warrant."

Compton said it doesn't solicit presentations on media. "Presentations are usually offered us," Hay said. "We saw the RAB presentation last month."

The agency said it does not intend to use 30- or 40-second commercials for any of its accounts this year. "Too expensive," was the reason given.

How should 30- and 40-second spots be priced in relation to 20-

second announcements? "The original premise is wrong," Hay said. "Now that 30s and 40s are available, 20s must be reduced in price. Then, based on the lower price, a 20% premium for 30s and 40% premium for 40s would not be out of line."

What is Compton's attitude toward pre-emptible rates for certain spot announcements? "For certain spots, fine," Hay replied. "Pre-emptible rates, however, should not be so whole scale."

Hay was asked what was the basic reason for the continuing heavy demand for minute announcements. "It stems primarily from copy considerations," Hay observed. "Media would be happy with nothing but 10s, for every media man recognizes that greater efficiencies can be achieved with shorter length commercials. But, we also recognize that copy factors must be considered."

What is Compton's attitude toward product protection in buying spot tv in view of the many problems created by the increasing number of network participating programs? "Frankly, we feel stations are taking advantage of a real seller's market," Hay observed. "As far as we are concerned, it is still the station's duty to protect his customer."

Would Compton prefer a high-rated adjacency where a competing product has been aired beforehand or a lower-rated adjacency where there would be the conventional product protection? "I'd still want the higher-rated spot," Hay answered.

"We keep apprised of color but there is little interest today," Compton media experts said when asked if there was any interest on the part of clients to run spots in color.

"Would a summer rate for spot tv encourage Compton accounts to increase their use of spot tv during the summer months? "Quite possibly," Hay said. "The reduction should, of course, be a reflection of the reduction in sets in use."

How does Compton feel about sponsorship of local public service programs for some of its accounts. "That's up to our clients, of course, but some of our clients have considered the possibility from time to time."

Media experts at Compton agreed with the management of WCCO, Minneapolis, to the effect that "at least half of the radio stations . . . are noth-



ing more than licensed jukeboxes . . . oscillating between the fast rating and the fast buck."

However, Compton thought that there probably are a sufficient number of good radio stations (stations delivering quality as well as quantity) at its disposal in which to do business for its clients.

In a media review to Compton employees, Kemp said that "in later years we may look back on 1961 as the year television took a whaling from a minnow, for in 1961 it was squarely put to television broadcasters by new FCC Chairman Minow: upgrade programing or face the threat of government regulation. The crux of the problem—television is a commercial business, dependent on advertisers, and advertisers are dependent on audiences. The mass audience, however, has not taken well to so-called 'quality' programing. How do the networks get out of the bind? The question is not easily answered."

Commenting, in particular, on the significance, if any, of the recently-arrived 40-second commercial, the Compton media chieftain, said: "Designed principally as a prime time commercial to permit longer sell commercials in those periods of heaviest viewing, this baby was a product of surprised and indignant parents—network programs whose time was cut to permit the extra time needed by these commercials. When the smoke had cleared, two things were obvious: the 40s would be priced about 60% higher than the prime 20s (over three times the cost of a non-prime night 60), and, virtually, nobody was interested in their use."

Although the outlook for the 40-second commercial appears to be as sagging as last year's debutante, there is considerably more optimism regarding other aspects of the advertising business. Business can't help but go up, according to Compton executives, and they estimate their billings should shoot up another 10% in 1962.

Informed observers say there is good reason to believe that this billing rise at Compton will indeed reflect increased business in both broadcast and print advertising.

#### DRUGS

(Continued from page 38)

stores outnumber the chains by about 10 to one, but in shopping centers the

disparity in number of stores is not as great.

Result is that, according to *Drug Topics*, the chain stores (representing only one-tenth of the total) racked up 24.9% of total drugstore sales.

The growth toward bigger units, and the growth of sales within these units, is of prime significance to radio, since it is creating a potential advertiser with a sizeable budget.

The trend is recorded graphically in annual *Nielsen Review* of the drug industry, which points out that "B"

counties in 1960 made the greatest growth in drug store sales (8.2% compared with 5.9% overall) and now account for 29% of all sales.

*Nielsen* also points out that the number of counties containing shopping centers rose from 15% in 1956 to 24% in 1960. A study made by *This Week* magazine concluded that 80% of all retail sales, including food and drug store sales, were accounted for by these shopping center counties in 1960.

(According to estimates of the

## POLITZ KNOWS

# WHO LISTENS

## IN WGY'S VITAL 25-COUNTY COVERAGE AREA

■ For example, out of the 1,287,000 who listen to radio, 465,000\* listen to WGY . . . 147,000 are between 35 and 54 years of age . . . 199,000 are in the upper-third income group.

■ Only the Politz study tells advertisers who, what, when, where, and why people listen in Albany, Schenectady, Troy, Northeastern New York, and Western New England. For the complete Politz survey on WGY's 25-county listening audience, contact WGY or your Henry I. Christal Co. representative.

982-22

\*Average weekly cumulative adult audience

# WGY 810 KC 50 KW

## A GENERAL ELECTRIC STATION ALBANY - SCHENECTADY - TROY



*American Druggist*, there are over 3,700 shopping centers open for business with 1,000 drug stores located in these centers.

Physical re-location is putting the drug industry slap into radio's extra-urban backyard: whether the two become good neighbors is presumably up to radio itself.

There's another important factor which *should* make sales ammunition for radio. More than almost any other industry, the drug and toiletry manufacturers are dependent on new products. A 10-year study by Nielsen records that the dollar share of established products has shrunk from 93% of total sales in 1950 to only 50% in 1960.

In actual dollar sales, volume for new types of products in 1960 was 12 times their 1950 sales, while established brands slumped 11% in the same period. It's true that much of the gain was in ethical (i.e., prescription) drugs which would not normally be radio advertisers, but a healthy portion also came from proprietary products such as the fast-rising new cold remedies, and the aero-

sol analgesics—where radio's case for brand-name advertising of new products should be unmatched.


The proliferation of cosmetic and toiletry products alone could yield fruitfully for radio, but U.S. RADIO's nationwide poll shows little improvement in either total advertising, or in the number of accounts handled, since 1960.

The explanation is not simply that the toiletry manufacturers are unaware of radio's merits. Their media advisors (at least, on the accounts which are using radio) categorize the advantages as

- Flexibility
- Area coverage
- Selective audience
- Cost efficiency
- Product identification (especially, younger listeners)

A pertinent comment made by one cosmetic advertiser is that "radio stations and reps do next to nothing in merchandizing and provide no real help in marketing information." However, on the basis of the U.S. RADIO survey, it appears that the bulk of d&t advertising has been effectively devel-

oped by the national reps and networks, at least on the long-standing, well-established accounts.

What may be true is that neither reps, nets nor stations have kept in touch with the rapidly-changing character of the drug and toiletry industry. Indeed, the manufacturers and retailers themselves have been surprised by the impact of new products and new selling procedures. It's up to radio itself now to compound a prescription which will fully capitalize on these dramatic developments. 

## CLIFFHANGER

(Continued from page 40)

Golly-O's attempts to gain entrance into the Dovalettes paper mill in order to learn the contents of the secret softness formula responsible for making Dovalettes the soft tissue they are. Golly-O's constant companion is a dove named Pet Dove. (The dove is the manufacturer's symbol; the generic name was given in anticipation of a Name-The-Pet-Dove Contest which was originally scheduled to break midway through the campaign.) After Golly-O's initial attempt to enter the mill is thwarted by the Dovalettes secret softness guards, he allies himself with one of them in an attempt to prevent "spies from other paper mills" from entering Dovalettes mill and learning the secret formula.

"We are quite pleased with the cliffhanger technique and the results it produced for our client, The Sanitary Paper Mills, Inc., of East Hartford, Conn." Alice L. O'Donnell, the writer of the commercials told SPONSOR. "In essence, we have written a juvenile 'Perils of Pauline,' complete with Golly-O's narrow escape from being swept over a waterfall. In the final episode, Golly-O aids in the capture of two notorious spies and is rewarded by a tour of the mill."

Miss O'Donnell said that at the conclusion of the series, currently being scheduled at three-week intervals, Golly-O will continue to be the Dovalettes' spokesman in commercials with a slightly different format. Faced with tough competition from private label brands and harassed by huge ad budgets of national brands, Dovalettes cliffhanger spot strategy

**In downtown Chicago—  
folks who go first  
class  
say:**



**"Just get me a room  
at the ASCOT Motel"**

Downtown convenience, motel comfort. Free parking, heated swimming pool. Superb accommodations, cuisine, and complimentary services. Nearest to McCormick Place and other convention centers. Meeting facilities for 6 up to 600. Courtesy Car to our door from airport limousine stop at our Essex Inn and from helicopter landing at Meigs Field • Sensible rates • Inquire today.

### ASCOT MOTEL

Michigan Ave. at  
11th St.—Just south of  
Conrad Hilton  
Overlooking  
Grant Park and  
Lake Michigan  
Phone WA 2-2900  
TWX-CG82

We pay teletype charges.



Write now for reservations, Dept. 17

**RESERVE  
NOW  
AT THE  
ASCOT MOTEL  
FOR THE  
NATIONAL  
ASSOC. OF  
BROADCASTERS  
CONVENTION  
IN  
CHICAGO  
APRIL 1-4, 1962**



helped solve both these problems. Spot schedules were placed on daytime and late-evening time slots to sell the product's quality story to adults and in children's programs to establish the new cartoon characters and develop merchandising value. The agency reported that the children's influence in the buying of Dovalettes products was immediately established. Within several weeks after the introduction of a free coloring book and other promotional gimmicks, there was a sharp increase in sales. Sales, it was reported, zoomed twice their normal volume. This happened in the Hartford division of First National Stores consisting of some 164 supermarkets. With the coloring book came an offer of a hand puppet. Live personality commercial deliveries were integrated within the schedule of films to sell the premiums.

"The campaign to date is an obvious success," Ed Hughes, agency president and account executive for Dovalettes, told SPONSOR. "More important, however, is the knowledge that we can confidently expand into new markets with the tools to immediately win and hold new distribution and consumers."

David E. Beeman, vice president of Sanitary Paper, said that trade interest in the campaign was manifest almost immediately. First-hand viewer response was evidenced by letters and telephone calls directly to our mill asking for news of what would happen to Golly-O next!"

The "Adventures of Golly-O Grady" was produced by Edmund J. Hughes and Miss O'Donnell. The production studio was Cambria Studio, Beverly Hills, Cal. The special animation technique was Syncro-Vox, Cambria's patented process which enables the sponsor to utilize a technique without incurring normal expenses involved in animation, and to cut production costs in half. "This was a valuable asset for our regional client who did not have to sacrifice quantity or quality because of a restricted budget," Hughes said.

The interrupted or cliffhanger Dovalettes commercials were launched last June. They have been seen over WWLP-TV and WHYN-TV, Springfield, Mass.; WHNB-TV, Hartford, Conn., and WHNC-TV, New Haven, Conn.

In a determined effort to avoid

the cliché in the fashioning of commercials, Clairol recently came up with an arresting six-minute commercial for its hour-long documentary "Debutante '62" over NBC-TV. The commercial was in the nature of a four-act "play" titled "The Adams Family," a situation story which features three generations of women attending a birthday party. The commercial was divided into four acts, each lasting a minute-and-a-half. At the conclusion of each segment, the announcer—who in this instance was Roger Pryor—told viewers to "stay tuned" for more suspense and action in the upcoming commercials.

The Clairol commercial was penned as a complete family tv show by Shirley Polykoff, copywriter for Foote, Cone & Belding, produced by Robert Lawrence Productions and directed by Jerry Schnitzler. Robert Steen was the FC&B producer. Industry experts, with a trace of humor, observed that it was the first time in the history of television that a commercial had been interrupted by a program.

In the case of the Clairol commercial, which was shot for both "Debutante '62" and the upcoming "The Vanishing 400," the proper mood had to be established in the first act and sustained through three subsequent acts. The project, including six days of shooting, took between four and five weeks. Even though the commercial was shot for the two specials, it was so designed that, with a modicum of adapting, each act could be used as a separate commercial.

In view of the excitement attending the "maiden" appearance of the Clairol commercial, Robert Lawrence Productions also bought radio time on WNEW's (N.Y.) Klavan & Finch program on the day of the tv show, as well as display space in *The New York Times* inviting agency people and others to be sure to watch the commercial as well as the program.

Similar in technique to the Clairol commercial was the recent American Dental Assn. 'commercial' prepared by Benton & Bowles, Crest's agency, and okayed by a special ADA committee. It was presented on the special Henry Fonda family show over CBS TV during prime time. P&G's Crest had turned over its commercial time to the ADA. The com-

mmercial, consisting of four parts, added up to six minutes and depicted (1) a youngster of eight going to the dentist; (2) the same boy at 13 visiting the dentist; (3) the lad at age 20 in the same dentist's chair, and (4) a grown man with family, taking his three-year-old daughter to the dentist, now grey but alert as ever. The dentist in the commercial was a real one, as was the nurse, in keeping with ADA's credo to maintain everything on an authentic plane.

The ADA commercial was produced by Benton & Bowles and Paramount Pictures. Bob Colodzin was B&B producer; Walter Bien, producer for Paramount. Other B&B staffers involved in the preparation of the four-part message were Leo Higdon, copy supervisor; George Panetta, copywriter, and Roy Eaton, music director.

"The messages gave solid, accurate dental health information and at the same time helped to clarify the image of the dentist," Peter C. Gouling, director of the Bureau of Public Information of the ADA, said. "The messages helped to 'flesh-out' that image so that the public saw the dentist as something more than simply an individual to whom they went only for emergency treatment. They saw him as a scientifically trained, professionally oriented, health specialist concerned with the total well-being of his patients."

## FILM BUYERS

(Continued from page 43)

are handled by contemplated use in the original agreement, or an allocation of print cost basis when color is requested on a basic black-and-white contract.

MGM-TV lists six stations now telecasting its features in color. Of a total of 60 features (30 each in the new post-'50 groups), 21 are available in color. Stations may book an MGM color print at a booking fee of \$75, or may buy a color print for the term of his license for \$400.

Screen Gems notes that NBC affiliates are particularly heavy colorcasters, mainly because of "co-op money from the RCA distributor."

4. Can you give us any help in selling?

(Please turn to page 60)



No. 4 of a series

Nightwatch Theater\*, Sun.-Sat. Avg.

**110,000 DETROIT HOMES STARRY EYED**

Most nighttime viewers! Pick of the packages . . . Seven Arts, Paramount, United Artists, RKO, 61 for '61, Sunset.

Top stars . . . top titles.

**THE NO. 1 BUY IN DETROIT IS**

**WJBK-TV**  
**detroit**

**A STORER STATION**

**2**

\*NSI, Jan. 21, 1962, 7 day avg.

**NATIONAL REPRESENTATIVE: STORER TELEVISION SALES, INC.**



# WASHINGTON WEEK

12 MARCH 1962

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PUBLICATIONS INC.

While President Kennedy was handing out glowing tributes to the public service efforts of the ad fraternity at the Advertising Council meeting, the White House had a blast ready and waiting: Congress was to be asked to pass legislation tightening up protections for consumers.

Meanwhile, a wide-open split developed within the FTC. Since the dissent came from a Kennedy appointee, Philip Elman, and since this is the one agency on which Kennedy appointees form the majority, it was a split in the New Frontier.

The special message to Congress on consumers was due to cover the waterfront of legislative recommendations, including allegedly deceptive packaging, stronger food and drug inspection, standards and regulations, truthful publicizing of interest rates by lenders, safety of cosmetics, stronger action on mail frauds, etc. The list could be nearly endless.

An appeal to Congress to give the FTC injunction power to halt practices immediately instead of waiting long periods for final legal disposition of cases, appeared in advance to be the major thrust affecting advertisers.

The most immediate effect of the Presidential message to Congress, however, will not be in Congressional action. There is little doubt that the some 35 Federal agencies with some jurisdiction over consumer interests will be jogged automatically into greater activity under legal authority they already have. This would serve to dramatize the Elman dissent.

FTC commissioner Elman issued his dissent in a minor case involving alleged misrepresentation of furs by Gimbel's. Elman started off by saying this was the first time the store had ever transgressed in this manner, that it has never happened since, and that a minor employee was responsible.

Then he blasted the FTC and its staff for concentrating on such minor cases. "Just as courts abhor hard cases because they make bad law, administrative agencies should abhor petty cases because they make no law."

His contention was that the Commissioners and the FTC staff should concentrate more on broad areas of policy. The job of agencies is to regulate through administration, he argued.

There is no doubt that his dissent means he favors a "hard" regulatory line at the FTC. There appears to be even less doubt that the President's message on protection of consumers will push at least the two other Kennedy appointees (MacIntyre and chairman Dixon) in that same direction.

The Supreme Court has refused to hear an appeal by Amana Freezers against an Appeals Court ruling that tv time is not a commodity subject to the antitrust laws.

The company had sued CBS for treble damages under these laws, arguing competitive injury because of CBS time sales practices.

While refusal to hear doesn't set any legal precedent, it does permit the lower court ruling to stand in this case.

Question posed by Amana was whether the Clayton act applied to (a) a network's "must" buy policy, (b) tie-in sales on network time and program and (c) general discrimination in the sale of time by a network.

(For report on the deintermixture situation see SPONSOR WEEK, page 7.)



# SPOT-SCOPE

12 MARCH 1962

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## SPOT INTERCOM

**Wheaties (Knox Reeves)** is breaking a late spring spot tv campaign in 50 markets, with adult minutes the quest, this time around, and **Phil Archer** the buyer.

Implied is a switch in Wheaties policy, which leans toward either kid audience or sports in the spot announcement area. Seemingly tv network now has the role of kid appeal and sports are handled on an individual basis.

For tv stations with **Tide** business it was a week of special communion with the **Compton** agency.

The transfer of the account from **Benton & Bowles** became effective officially and the first thing **Compton** did was to circulate a questionnaire crosschecking each station's schedule status. That is, according to the information from **B&B**.

Meantime the stations were advised to keep their **Tide** schedules running as is.

The coming of March is the sign post that Spring can't be far behind and so witness the emergence out of hibernation of several products lining up their warm-weather schedules.

Among the climate-conscious spot tv clients reactivating last week were **Lipton** tea, with requests in for May or June and **Breast O'Chicken Tuna**. **Pacific-Hawaiian Products** is running several flights for its **Hawaiian punch**. **General Foods** had jumped the gun several weeks ago to set up a major drive for **Kool-Aid**, but most of the big summer sellers are just getting started now.

Another noteworthy buy: despite a drastic cut-back by most of the home permanents due to the en masse return to the beauty parlor for complicated bouffant styles, **P&G** is going into 30 markets for **Lilt**. For details of the past week's spot action see items below.

## SPOT TV BUYS

**General Foods** buying last week included placements for regular **Maxwell House**. Eight-week schedules kick off on 2 April in 25 markets, using nighttime minutes and breaks. Agency: **Ogilvy**. **Benson & Mather**. Buyer: **Sue Morrell**. A long-range campaign (52 weeks) for **Yuban**, out of **Benton & Bowles**, calls for prime and fringe minutes in 13 markets, also starting 2 April. **Pat Birody** did the buying. **GF** has also lined-up kids minutes in 28 markets for its **Post Cereals**. Buy is for 52 weeks and the **B&B** buyer is **Bob Gorby**.

**Bristol-Myers** is going into 13 markets with nighttime minutes for **Ban** deodorant. The drive begins on the first of April and runs to mid-September. **Ogilvy**, **Benson & Mather** is the agency. Buyer: **Sue Morrell**.

**Simoniz** is involved in a three-months campaign for its car products, with the buying done out of **Dancer-Fitzgerald-Sample**. Nighttime minutes in 10 or more markets begin today, 12 March, with schedules continuing through 10 June. The buyer is **John Griffith**.

**Procter & Gamble** will promote its **Lilt** home permanent in 30 markets. Nighttime minutes get started 19 March. Agency: **Grey**. Buyers: **Dot Houghley** and **Hank Hudson**.

**Breast O'Chicken Tuna** launches a drive in early April for its canned tuna. Campaign is for six-eight weeks, with additional schedules set for summer. Requests are for daytime minutes and the market list is 30. Agency is **D'Arcy**, **Los Angeles**. Buyer: **Bob Steres**.

**Thomas J. Lipton** is buying selected markets for its tea, with requests in for five or ten-



## **SPOT-SCOPE** *continued*

minute news or weather shows starting May or June for a firm 13 weeks. The agency is SSC&B, New York. Buyer is Nick Imbornone.

**Sego Milk Products Co.** kicked off a campaign in west coast markets for its milk products. Schedules are for four weeks using day and night minutes. Buyer: Gail Meblin. Agency: Botsford, Constantine & Gardner, San Francisco.

**National Sugar Refining Co.** is scheduling prime and fringe I.D.'s for Jack Frost. Four-week schedules are in about 20 markets. Buyer: Elaine Art. Agency: Papert, Koenig, Lois, Inc., New York.

**International Latex Corp.** has been running eight-week schedules in selected markets for Playtex users. Moderate frequencies of day minutes are being used. Buyer: Mary Meehan. Agency: Lynn Baker, Inc., New York.

**Golden Grain Macaroni Co.** has bought early and late night minutes for Rice-A-Roni in selected markets. Campaign is for 10 weeks. Buyer: Marian Monahan. Agency: McCann-Erickson, San Francisco.

**Mountain State Telephone & Telegraph Co.** is planning a 40-station campaign covering Colorado, New Mexico, Wyoming, Utah, Montana, Arizona, Idaho, and Texas. Start date will be early spring. Buyer: Jim Holme. Agency: Rippey, Henderson, Bucknum & Co., Denver.

**Golden Press, Inc.,** is going into selected markets with schedules for its Golden Book Encyclopedia. Placements are for three weeks using minutes and 20's in and around kid's and family shows. Buyer: Jeff Fine. Agency: Wexton Co., New York.

**Pacific-Hawaiian Products Corp.** has placed the first of a series of flights in about 10 top markets for Hawaiian Punch. Its the first major step into tv, more markets are expected to be added later this year. Day and night minutes and 20's are used. Buyer: Jane Leider. Agency: Atherton, Privett, Inc., Los Angeles.

**Taylor-Reed Corp.** is adding schedules for Cocoa Marsh. Buys are for kid show minutes. Buyer: Claire Godowski. Agency: Hicks & Greist, New York.

**National Biscuit Co.** is running schedules in various markets for its American Harvest Bread. Fringe minutes are placed for eight weeks. Buyer: Irwin Davis. Agency: Kenyon & Eckhardt, New York.

**Ward Baking Co.** is using selected markets for new Lucky Cakes campaign. Kid show minutes are set for 18 weeks. Buyer: Mary Lou Benjamin. Agency: Grey Adv., New York.

**IXL-Nalley's, Inc.,** has gone into western markets with a new campaign for its salad dressing. Day and night minutes and 20's will run for 19 weeks. Buyer: Kay Shelton. Agency: Compton Adv., San Francisco.

## **SPOT RADIO BUYS**

**American Tobacco Co.** is going into about 50 markets in March for Dual Filter Tareyton. Four week schedules of traffic and day minutes are being bought, 50-75 spots per week per market. Buyers: Johnnie Murphy and George Blinn. Agency: Lawrence C. Gumbinner Adv., New York.

**Tidy House Products Co.** planning a campaign to start 19 March for Dextol bleach. Minutes will be scheduled in 15-20 markets for eight weeks, two- and three-station buys. Buyer: Frank Finn. Agency: McCann-Marschalk, New York.

**Philip Morris, Inc.,** is making a corporate buy in behalf of all its brands to start mid-March or later, to supplement network schedules. Placements are for 52 weeks. Buyers: Irv Adelsburg. Agency: Benton & Bowles, New York.



# SPONSOR HEARS

12 MARCH 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

Sideline observers have a cogent commentary on the current trend among the larger agencies toward the use of computers as a solver of media problems.

These observers think that the agencies have themselves trapped by the quantification formulas, with the computers putting more emphasis on efficiency than on effectiveness, which after all is the objective of the advertiser's dollar.

Under the two-year extension with NBC TV Disney is guaranteed \$5.5 million the first year and \$6 million the subsequent year.

It covers 50 weeks of programming, with Disney having the sole discretion in determining which shows should be repeated.

It doesn't pay for an agency to be too conscientious about the way an advertiser insists on throwing his money around in the making of tv commercials.

So an agency recently learned, as it came to the parting of the ways with a toiletries account.

Among the backgrounds of the break: the agency had remonstrated with the ad manager about his personal intercessions in the studio during the filming of some commercials, which added up to about \$14,000 in overtime.

The economy-conscious agency pointed out to the ad manager that he would have to sell 2,000 extra gross to cover the overtime itself.

One of the big differences between tv and radio in its heyday is the networks' cost in recapturing the audience level with each successive season.

In the heyday of net radio this turnover was 20-30%, but in tv it runs as high as 70%, and the investment in bringing back to the set runs into many millions.

Reports have it that Schick, Inc., in which Revlon has a substantial interest, will soon be introducing a hair drier of its own.

A major competitor would be Universal, which is fairly active in spot tv.

The Pavelle home color film developer, due for debut on the market shortly as a competitor to the Eastman Kodak service, has a kinship to the Schick razor (Compton) in line of ownership.

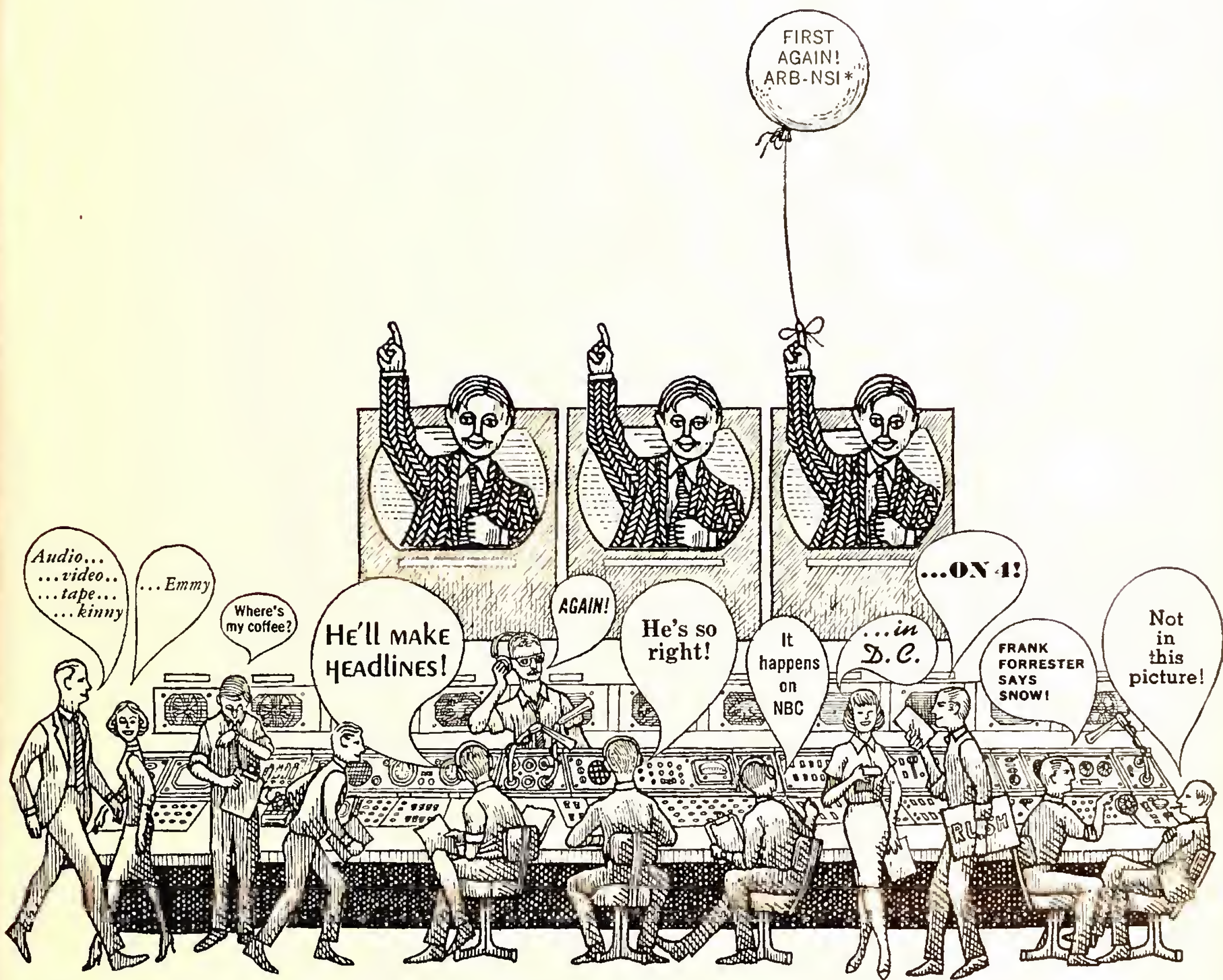
Pavelle is owned by Technicolor, which is controlled by Pat Frawley, who, in turn, has a controlling interest in Schick. Technicolor is in the K&E stable.

If you should get into one of those post-prandial arguments as to who introduced the singing commercial, you may not be far wrong if you cite Barbasol.

According to the records, Harry Frankel of Singin' Sam fame introduced the Barbasol jingle in 1933.

However, the first big jingle hit came some years later via Pepsi-Cola, which, according to reports, Lord & Thomas had the team of Kent & Johnson whip up as part of a pitch for the pop account. P.S.: L&T lost out, but Pepsi-Cola salvaged the ditty.





**Viewpoints come to life on WRC-TV.** The currents of the world cross in Washington. Nowhere else is there such a day to day flow of events, such a depth of newsworthy personalities. WRC-TV draws on these, and on the doings and ideas of the nation's leaders, to create Washington's widest range of informational programming. Programs like award-winning "Teen Talk," "Challenge," "Traffic Court," "A Moment With," "It's Academic"...and NBC Television's "Meet The Press" and "David Brinkley's Journal," both of which originate live from WRC-TV. This is the kind of programming, balanced by creative entertainment, that attracts Washington's discerning, adult audiences...and captures their attention for your commercials too.

**WRC-TV**   
 IN WASHINGTON CHANNEL 4  
 NBC OWNED  
 REPRESENTED BY NBC SPOT SALES

\*1st in number of homes delivered all week long. (Sign on to sign off,  
 Nielsen, Jan. '62; ARB Jan. '62.)



## FILM BUYERS

(Continued from page 53)

Answers vary here. Seven Arts believes in direct selling as much as possible, working with potential sponsors, agency timebuyers, reps. It considers its advertising campaigns in tv trade publications a direct selling aid, as well as its regular promotion mailings to over 4,000 advertising executives.

Screen Gems, on the other hand, reports that while it supplies expensive and useful promotion material as selling aids, "many stations are not promotion-minded and some material is wasted." It sees its trade campaign of more than \$50,000 a year as a selling assist, especially for Madison Avenue business.

Showcorporation and MGM-TV take the "hands off" view even further: "The only real selling help is in the provision of good motion pictures, with adequate supporting material and recommendation for its use," says Bob Manby. "We can give other more direct help, but have not found many stations that really want it. Essentially, this is a we'll-do-our-job, you-do-yours area."

Richard A. Harper, MGM-TV director of syndicated sales, asserts: "There is not a single station in the country, to our knowledge, which does not program feature films. Obviously they must be programming them profitably. We would not pretend to tell a given station how best to sell its product."

5. *What kind of promotion and publicity support can you give us?*

All major distributors supply fairly complete promotion and publicity kits, including stills, mats, synopses, slides, film trailers, cast and credit lists. Seven Arts provides what it terms "on-the-spot programming and promotion assistance," helping stations newly purchasing its features to conduct conferences for their staff, reps, etc. MGM-TV looks for the unusual in station selling or programming activities, such as one station's sale of prime time to a local power company for the movie "Young Tom Edison" in commemoration of Edison's birthday, and gives such events "extensive trade publicity."

Screen Gems has found that on-the-air promotion is notably deficient in many station operations.

Showcorporation feels that once a station buys its features, they become part of the station's own programming complexion and "we do not wish to overlay undue identification of our own."

6. *Assuming we make a deal for your features, can we acquire a set of permanent prints?*

Variance here is negligible. All distributors say yes, pointing particularly to station advantages: elimination of booking, service and shipping charges; the provision of direct quality control of prints, etc. Many Screen Gems stations acquire a "house print" on long-term, multiple-run deals. Seven Arts also encourages print sharing between two or three stations in a given area, to reduce costs for permanent prints.

7. *How are other stations selling your films and what types of advertisers are our most logical prospects?*

Depends on the market, say the distributors. Most films are sold to premium national and local accounts, for the most part on a participating basis. Full sponsorship, though still reported here and there, is not the rule. Because of a feature film's nature—its general family appeal—almost no advertiser classification is exempt.

8. *Can we hope to sell out before we go on the air?*

These stations did, says Seven Arts: KLZ-TV, Denver; WGN-TV, Chicago; KVII-TV, Amarillo; KTVK, Phoenix; WOR-TV, New York; KHJ-TV, Los Angeles.

The answer lies completely in the character of the market and station, say Screen Gems, MGM-TV and Showcorporation.

"Pre-air sellout is truer of two-station markets," adds MGM.

9. *As an NBC affiliate, we carry the network movies on Saturday nights. We know that several other NBC affiliates, like WNBC-TV in New York, are programming films back-to-back as a double feature. Have they been successful with this format?*

WNBC-TV, which programs the Warner films on its *Movie Four*, with a 15-minute news and weather report between it and the network's film, showed a 36% share-of-audience from 23 September through 16 December, 1961, as compared to 16% from 24 September to 17 December, 1960, in a special Seven Arts Arbi-

tron study. This back-to-back format is being adopted by other NBC affiliates and, most film suppliers concur, with equal success. If, in some cases, it has not been entirely successful, says MGM, it's because competition has been intensified at this hour.

"The CBS stations," MGM's Harper maintains, "are throwing their strongest features into their late Saturday night shows, on the theory that if the network movie is a weak one, viewers would prefer not to watch two features on the same night, and so would switch to CBS network programming in the beginning, thus saving the better feature for later. Similarly, the NBC affiliates, in order to preserve the lead already supplied by the network, must counter with extremely strong features."

10. *We know you've developed quite a track record in the major markets, but what about the smaller markets such as ours? What do these smaller markets think about the economics of your post-'48's and '50's?*

"Smallness," declares Showcorporation's Manby, "is a frame of mind. The value of a television home delivered in an audience figure does not really change, whether it is part of a total of 3 million or 30,000. Hence, a feature film that in its multiple runs can deliver a 60 cumulative rating on the more than five million homes in the coverage area of a New York station, and return a license fee to the distributor of \$30,000 (we have a number that have done this), is worth \$300 to a station which covers 50,000 television homes, if it delivers the same cumulative rating of 60 in its total runs. The economic logic doesn't change."

MGM-TV calls the response of smaller markets to its post-'50's "both encouraging and startling."

"We maintain a small sales force," says Harper, "and consequently, as a matter of necessity, apply our initial efforts almost exclusively to the larger markets. Nevertheless, many smaller markets have come to us unsolicited with offers to license our packages."

Seven Arts lets a so-called "smaller market" speak for itself. F. Parker, manager of KVIP, Redding, Cal., commenting on his station's use of post-'50's, says, "With these later, higher quality films, we've more than doubled our revenue in our feature film time slot."





# bas'ic (bās'ic) of or at the base; fundamental

... the fundamentals of broadcast buying and selling are your business. Time was you could carry the few essential facts and figures in your head. But not today. Your business is too complex.

In fact, ordering these books is a profitable decision . . .

**1** **ALL-MEDIA EVALUATION STUDY (1954).** An 100% objective, analytical appraisal of eight major media, the fruit of two years' research guided by an all-industry advisory panel. Thousands of copies bought by leading advertising agencies. The supply is limited.

155 pp. \$2.00

**2** **1961 TIMEBUYERS OF THE U.S.** Listing of time-buyers and their accounts in all major business centers, representing 98% of all radio/tv spot billings. In handy pocket format.

50 pp. \$1.50

**3** **1961-62 RADIO BASICS.** The only all-radio fact-book. Audience data, programing, advertisers, costs, research, FM . . . every aspect of today's dynamic radio industry is covered in detail, available only in this major study.

120 pp. \$1.00

**4** **THE NEGRO MARKET (1961).** Tenth annual edition of SPONSOR's famed survey of this important market. Incorporates the latest survey and census material; tells what the market is, what it buys, and how it can be tapped. Includes unique log of 200 Negro-appeal radio stations.

44 pp. \$.50

**5** **1961-62 TV BASICS.** An outstanding compilation of tv dimensions and statistics, compiled by advertiser and agency experts. Color, tape & film, costs and schedules, programing, viewing patterns . . . the latest research with dollar-and-cents purpose.

136 pp. \$1.00

That's why SPONSOR suggests you take a look at these seven factbooks. They're the best of their kind, compiled by experts and tailored to your needs. They'll save you time and help you make profitable decisions.

**6** **1961 FIVE-CITY DIRECTORY.** Directory of advertising and broadcast firms and services in New York, Chicago, Detroit, Los Angeles and San Francisco. Pocket-sized for your convenience.

40 pp. \$.50

**7** **TV DICTIONARY/Handbook for Sponsors.** Third revised edition contains 2200 television terms. Edited by Herbert True, of the University of Notre Dame, assisted by 37 contributors and consultants from every branch of the industry. Some copies of this rare edition still available.

50 pp. \$2.00

## SPONSOR PUBLICATIONS

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ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_



# SPONSOR WEEK WRAP-UP

## Advertisers

### Spot tv up 12%

(Continued from page 7, col. 3)

advertisers' list. They are: Deluxe Reading Co., Drewrys Ltd., Eastman Kodak, Frito Lay, Green Giant, Mattell, Inc., Menley & James Laboratories, New England

Confectionery Co., and Renfield Importers, Ltd. Their expenditures ranged from \$1.6 million to \$371,000.

Three product categories showed exceptional fourth quarter increases: sporting goods, toys, etc., 121.2%; household paper products, 63.2%, and pet products, 46.8%.

The FTC order regarding P&G's Crest toothpaste has important implications in the area of comparison test advertising.

In its complaint the FTC charged that the tests which P&G advertised comparing Crest with "regular" toothpaste are misleading as Crest was not tested in comparison with competing brands of commercially available product but with a formulation which was not commercially available and was substantially the same as Crest but minus the ingredient stannous fluoride.

**WIN A PROM** was the tag line for a promotion at WWVA, Wheeling. Sandra Wilson and Mary K. Sloan prepare to count the thousands of empty Vicks cough drop boxes sent in by high schools competing for an all-expense paid prom. School collecting most empty boxes will win



**SCOUT JAMBOREE** in Detroit was hosted by Worth Kramer (r), pres. of The Goodwill Stations, WJR (AM & FM) and WJRT (TV), who was chairman of the event. With him are (l to r) Merritt Hill, pres. of the Scout Council, X-15 pilot Major Bob White, Herb Shriner



**TRIUMPHANT ARTISTS** in the contest to color and caption the Executive Coloring Book at WIND, Chicago, were Jay Levinson (l), co-creative dir. at R. Jack Scott and A. C. Trude, Jr., v.p. and media dir. at Clinton E. Frank. Gen. mgr. Ed Wallis looks on





P&G consented to the order but for settlement purposes only. It doesn't imply an admission that the law was violated.

Meanwhile, the FTC has launched a broad investigation of cold remedies to determine whether their advertising overstates their effectiveness.

**Financial reports:** Warner-Lambert Pharmaceutical reported sales for 1961 were \$204,672,000 compared with \$197,883,000 in 1960, up more than 3%. Earnings were \$17,413,000 or \$3.28 per common share, compared with \$16,517,000 or \$3.10 per share,

a more than 5% increase.

**Campaigns:** Utility Co., makers of Gre-Solvent hand cleaning products, which recently appointed Dunay, Hirsh & Lewis, will be heavy this Spring in radio, according to the new agency which is currently blueprinting the campaign.

**Merger:** Mattel Inc. and one of Canada's largest doll manufacturers, Dee and Cee Toy Co., Ltd. Mattel will spend about \$250,000 in Canadian tv and print in the coming year.

**Kudos:** John H. Breck got first prize

for national tv advertising in the 10th annual merit awards contest of the Advertising Club of Springfield. Cited was a one-minute, color commercial for Breck Creme Rinse (Reach, McClinton). Breck also won five honorable mentions.

**PEOPLE ON THE MOVE:** John T. Dorrance, Jr. to chairman of the board at Campbell Soup, succeeding Oliver G. Willits. . . . Richard C. Roth to Nytol and Pycopay product advertising manager and David Miller to Poli-Grip and C.D. 60 product advertising manager at Block Drug . . . Arnold C. Thomson to director of advertising for Dodge passenger cars.

**SHE STUMPED THE PANEL** on CBS TV's "To Tell the Truth." She's Betty Chadwick, chief photographer at WTHI-TV, Terre Haute, believed the only female tv news photo chief



**SHARING THE SPOTLIGHT** with Capitol recording star Ferlin Husky (r) at the RTES Salute to Country Music is Matthew J. Culligan, RTES pres. and McCann-Erickson exec.



**AROUND THE WORLD** race to promote the Seattle World's Fair will be run by KVI d.j.'s Hardwick (l) and Buddy Webber (r). They glower at each other across the globe while pretty station staff member Lorena Deschamps stands by during the warm-up for the race



**MASTER SWITCH** which activated the new 50 kw transmitter at WBAL, Baltimore, was pulled by v.p. and gen. mgr. Thomas S. Carr, increasing the station's range and fidelity



**CAPITOL HILL** visitor to Charlotte, Ernest Lindley (l), special assistant to Secretary of State, talks with Charles Crutchfield, of Jefferson Standard Broadcasting Company



## Station Transactions

KTVT, Fort Worth-Dallas has been sold to The Oklahoma Publishing Company by NAFI Telecasting, Inc. of Oakland, for \$800,000.

Oklahoma Publishing owns and operates the WKY Television System, which will take over management of the Texas outlet. Other stations included in WKY Television are WKY (AM & TV), Oklahoma City, WTVT, Tampa-St. Petersburg.

KTVT is the only independent tv station in the 4-station North Texas market.

Broker for the sale was R. C. Crisler & Company, Cincinnati.

WMRT (AM & FM), Lansing, was sold by Herbert Graham for \$210,000.

The new owner is Metropolitan Radio Corp. of Indianapolis. Principals are Stokes Gresham and Luke Walton.

The sale was handled by Hamilton-Landis.

The sale of WWCC, Bremen, Ga. has been negotiated for \$70,000.

The seller is Jimmy Faulkner, who also owns WBCA, Gay Minette, Ala. and the new owners, subject to FCC approval, are James H. Shedd of Bremen and Ross W. Long of Atlanta.

Blackburn & Company brokered the sale.

## Agencies

JWT has moved forward another lap in its aim to collect a number of regional beer accounts instead of the one big one.

The Chicago office has taken on Sterling Brewers, of Evansville, Inc., this coming a couple months after the home office brought in Rheingold.

Sterling moves over 1 June. Its previous home: Compton.

Agency appointments: Delltown Foods to David G. Lyon, Westport.. Parfums Marcel Rochas to Smith/Greenland for Femme, Madame Rochas and La Rose perfumes... National Benefit Life Insurance Co. (\$1 million) to Erwin Wasey, Ruthrauff & Ryan... Grocery Products division of Armour & Company to Young & Rubicam, Chicago, for new products... Schaper Manufacturing Co., maker of plastic games for children, to Knox Reeves... Mohawk Airlines to Gaynor & Ducas. Farquhar & Co. will continue to handle the airline's special projects... Glenbrook Laboratories (about \$2 million), division of Sterling Drug, to Cunningham & Walsh for Fletcher's Castoria, Dr. Caldwell's Laxative, Z.B.T. Baby Powder, and Z.B.T. Baby Lotion, effective 1 May... Sterling

Brewers (\$1.5 million) to JWT, Chicago, from Compton... Scott Paper to Bates from JWT, for its tissues and Scotties. Loss to JWT amounts to about \$2.5 million for the rest of this year's billings but Scott moved Confidettes to JWT from Compton.

Merger: Franklin Advertising and the Mautner Agency, both of Milwaukee, to form Franklin/Mautner, with combined billings of \$1,500,000. New agency will headquarter at 225 East Mason Street, Loewi Building, Milwaukee.

New agency: Philip L. McHugh, vice president and director of tv and radio at Campbell-Ewald, Detroit, for the past eight years, and his assistant Peter S. Hoffman, have resigned to start McHugh & Hoffman, specializing in analysis of tv programs, commercials, and advertising in general for all segments of the business.

New v.p.'s: Henry Jacobson at William Esty... Thomas A. Lee, Jr. at Charles W. Hoyt, in charge of tv and radio... Richard Fechheimer at Olian and Bronner... Jack Seehof at Post & Morr... Carl H. Williams to executive vice president, W. Raymond Barr (creative director), Leonore Millhollen (art director), and William J. Ham (media director) to vice presidents at J. M. Korn & Son, Philadelphia.

### PEOPLE ON THE MOVE:

John Kent Ellenbogen to Norman J. J. Berger Associates as an account executive... Charles A. Carpenter to associate media director at F&S&R, Cleveland... Fred Goodyear to marketing executive for food and packaged goods accounts at Wermen & Schorr... Thomas A. Lauricella to account coordinator in the housewares and appliances division and J. J. Metroka to traffic manager at Hicks & Greist... Alan Douglas to creative director at Marcus Advertising... Harvey Pearlman to account executive at Metlis & Lebow Corp... H. Don Carlos to account executive at Bozell & Jacobs... Florence Bloch Farkas to director of public relations at Weiss &

## only serious buyers will learn your identity

We do not send out lists. Every sale is handled on an individual basis. You are revealed only to serious, financially responsible buyers.

## BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS  
NEGOTIATIONS • FINANCING • APPRAISALS

### WASHINGTON, D. C. CHICAGO

James W. Blackburn  
Jack V. Harvey  
Joseph M. Sitrick  
RCA Building  
FEderal 3-9270

H. W. Cassill  
William B. Ryan  
Hub Jackson  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-6460

### ATLANTA

Clifford B. Marshall  
Stanley Whitaker  
Robert M. Baird  
John G. Williams  
1102 Healey Bldg.  
Jackson 5-1576

### BEVERLY HILLS

Colin M. Selph  
Calif. Bank Bldg.  
9441 Wilshire Blvd.  
Beverly Hills, Calif.  
CRestview 4-2770



Geller . . . **George M. Drake** to public relations and publicity director at Burton Browne Advertising . . . **Majorie Hoyne** to account executive at D'Arcy . . . **Frank R. Regalado** to media director for tv and radio at McCann-Erickson, San Francisco . . . **Horace Judson** to media director at Hicks & Greist . . . **LeRoy H. Dreher, Clayton Huff** and **Donald A. Wells** to members of the board at BBDO . . . **Ted Levenson** to director of marketing development at Papert, Koenig, Lois . . . **Anthony Rosa** to group supervisor in the media department at D'Arcy . . . **B. Russell Buck, Jr., Joseph P. Perry** and **Edward L. Zag-Rodny** to account executives at Needham, Louis & Brorby . . . **Jack M. Bristow** to manager of the Dallas office and **John M. Tyson** to manager of the Chicago office of BBDO . . . **Betty Orr** to public relations manager at J. M. Korn & Son, Philadelphia.

**Retired:** **Jerome Patterson** as president of Morse International Advertising. Future plans include consultant to the president of Vick Chemical.

## Associations

The NAB delegation of U. S. broadcasters is back from its 23-day tour of Latin America with some suggestions.

Among the things they thought urgent:

- There is a need for broadcasters to do more to combat Communist propaganda in the hemisphere.
- A need for U. S. government dedication to private ownership and freedom from regulation for broadcasters, in view of decisions pending in several South American countries on licensing private vs. government radio and tv.

The Georgia congressional delegation assembled at the Shoreham Hotel in Washington, D. C. to discuss radio-tv problems with the state's Association of Broadcasters.

Host for the event was H. Randolph Holder, president of the GAB, from WGAU, Athens.

## Tv Stations

Local business must be picking up in the south Atlantic and South Central regions, because stations there predict an 11% and 7% increase in time sales in 1962, higher than predictions from any other region.

Predictions emerged from a survey of tv stations by the TvB. The general consensus from all areas: a six per cent increase in local business and national and regional spot, and a five per cent jump in network time sales.

That five-year deal **P. Ballantine** made with WPIX (for air time) and the New York Yankees (for tv rights) cost the brewery over \$10 million.

The package includes 81 home games and 46 road games. Ballantine resold a portion of the time to R. J. Reynolds, which will co-sponsor.

**Opposition:** WREX-TV, Rockford, general manager **Joe Baisch** submitted to the FCC some 1,000 typewritten pages opposing the proposed deintermixture which would shift the station to uhf.

**Kudos:** WBRC-TV, Birmingham won a Freedoms Foundation Medal, its second in a row, for its eighth annual Fourth of July program . . . **Frederick S. Houwink**, vice president of the Evening Star Broadcasting Company and general manager of WMAL (AM-FM-TV), Washington, D. C., was named general chairman of the Washington Convention and Visitors Bureau's Campaign for funds.

**New bureau:** Westinghouse Broadcasting has opened a news bureau in West Berlin, headed by **Edward J. De Fontaine**, who has been serving as a WBC correspondent in Bonn.

**Financial report:** Metromedia reported net income for 1961, after taxes and all charges, of \$1,164,267, or 68¢ per share, whereas for 1960 it was \$1,603,255, or 94¢ per share. Gross revenue for 1961 had been \$48,653,186, compared to \$42,598,179 for 1960.

**PEOPLE ON THE MOVE:** **John J.**

**Vince**, producer-director at WTAE, Pittsburgh, to the USIA as a tv producer stationed in Washington, D. C. . . . **M. H. Yeoman** to the sales staff, **Robert L. Tuttle** to sales manager and **Stan Richards** to general manager of WCCB-TV, the new outlet in Montgomery which starts around 17 March . . . **Robert W. Breckner** to president of the Times-Mirror Broadcasting Co. and chief executive of KTTV, Los Angeles . . . **George D. Lilly** to national sales manager of WGAN-TV, Portland, Me. . . . **Ralph Hansen** to vice president and program manager of KTVI, St. Louis . . . **James W. Phillips** to promotion director at KING-TV, Seattle . . . **Joseph Herold** to general manager of the tv-radio division of Hawaiian Broadcasting System, Ltd., from v.p. and general manager of Mullins Broadcasting Company, Denver. . . . **Joe A. Love** to account executive at KVOO-TV, Tulsa . . . **E. Johnny Graff** has resigned as president of NTA broadcasting subsidiaries as a result of the sale of the properties . . . **Emma Williams** and **Leslie Lindvig** to vice presidents and **Homer Lane** to general manager of KOOL Radio Television, Inc., Phoenix . . . **Lee G. Stevens** to managing director of WWUP-TV, the new station to be built at Sault Ste. Marie, Mich., this Spring.

## Radio Stations

**Dissident Macfadden stockholders** last week obtained a temporary injunction enjoining the assets of the merged Macfadden-Bartell Corp.

The injunction was by a 2 to 1 vote of the N. Y. State Appellate Division but the prevailing opinion made it clear that the injunction would be in effect until the outcome of the injunction trial and that the court was not passing on the merits of the disputed merger.

**RAB will spend between \$500,000 and**

### RADIO STATION

BOSTON—CLASS B FM Maximum power—stereo multiplex with all brand new RCA equip. Priced for immediate sale. Cash \$75,000 or \$50,000 and take over all liabilities. Contact Harvey Sheldon, LY 9-3557 or JE 1-8092 or write 23 Central Ave., Lynn, Mass. Rm 710.



**\$850,000 over an 18-month period for a series of specific presentations to key advertisers.**

The program, tagged Radio Test Plan, offers counsel and research to advertisers in 24 top markets which enables them to test radio's ability to solve specific marketing problems.

The aim: to increase the medium's national revenues by \$30,000,000 within the 18 months. RAB plans 60-90 tests.

**WROW and WSNY have been linked together by Capital Cities at a combination rate for coverage of Albany, Schenectady and Troy.**

Capital has been making the announcement in a series of presentation-luncheons to New York buyers.

**Ideas at Work:** WIL, St. Louis, to celebrate its 40th anniversary, conducted a cake baking contest, with \$100 as first prize for the most creative baker. The winning entry: a three-layer, 50-pound cake featuring a complete story of each WIL operation, including news, weather and music, on each layer . . . **KOOK**, Billings, reports a tremendous response to its early March musical feature—the Russian Top 40 Hits, recorded in Kalin Square, Moscow.

**Financial report:** Storer Broadcasting net earnings for 1961 were \$4,453,682 or \$1.80 per share compared with \$5,062,668 or \$2.05 per share in 1960. Fourth quarter gross revenues and earnings indicated an upward swing, with the net earnings 13.9% higher than in the same period of 1960. Gross revenues from radio and tv sales were 7% higher.

**In high gear:** That's how WHIH, describes its position in the Norfolk market and to dramatize the fact, the station refers to itself as "W-High-H Radio." It's owned by Providence Radio Inc., headed by Tim Elliot.

**Sports Sale:** For the fifth consecutive season Oak Park Federal Savings and Loan Association has renewed its share of the Chicago Cubs scheduled on **WGN**.

**Happy anniversary:** To **KMHT**, Marshall, Tex., celebrating 15 years of service to East Texas . . . **WSB**, Atlanta, a pioneer outlet, now on the air 40 years.

**Kudos: Four femmes at KMOS** were honored by Downtown St. Louis. Inc.: Alice Koch, assistant to the general manager, Aline Daly, promotion director, Josephine Anthoney, fashion expert, and Taffy Wilbur, women's sports reporter . . . **WOR**, New York got an official citation from the city on its 40th anniversary, for public service through the years . . . A George Washington Honor Medal of the Freedoms Foundation at Valley Forge went to "The Good Life," a weekly 15-minute show produced by the radio-tv division of the **Episcopal Church** and syndicated to some 300 stations around the world . . . **KOIL**, Omaha, won the first annual Community Relations Citation of the Cornhusker Lodge, B'nai B'rith . . . Certificates of Appreciation went to **WJR**, Detroit and its sports director **Bob Reynolds** from the Greater Lansing Jaycees and the United States Junior Chamber of Commerce.

**Station restored:** When **KIT**, Yakima was completely destroyed by fire back in August, it lost only three hours of broadcast time, returning to the air with make-shift and borrowed equipment. This feat is matched only by the speed with which new and modern studios have been built—KIT is now settled in an attractive new building at 114 South 4th Street.

#### **PEOPLE ON THE MOVE:**

**Gerald S. Blum** to general sales manager at **WQXI**, Atlanta . . . **Dwight L. Case** to station manager of **KSDO**, San Diego . . . **Douglas Cambell** to national sales manager at **KABC**, Los Angeles . . . **Bernard Mann** to general manager of **WEAV** (AM & FM), Plattsburgh, N. Y. . . **Tom Heapes** to account executive at **WIL**, St. Louis . . . **Paul Lazzaro** to director of information services at **WBBM**, Chicago . . . **Daniel W. Kops**, president of **WAVZ**, to president of the United Fund of Greater New

Haven for 1962 . . . **Malcolm C. Wolff** to director of advertising at **WBMD**, Baltimore . . . **Robert J. Holmes** to account executive at **WEJL**, Scranton . . . **Walter Carpenter** to public service director at **WDGY**, Minneapolis-St. Paul . . . **Dale Lutz** to sales manager at **WCOL**, Columbus, Ohio . . . **Betty Ann Hudson** to sales promotion director and **Jack Watkins** to account executive at **KRLA**, Los Angeles . . . **Lee Eneff** to account executive at **KTVH**, Wichita . . . **Howard L. Wheeler** to the sales staff of **KABC**, Los Angeles . . . **John Dickson** to director of publicity at **KLAC**, Los Angeles . . . **Lorrie Barofsky** to promotion director at **WIBG**, Philadelphia . . . **Lu Bassett** to account executive at **WSAI**, Cincinnati . . . **Mike Ditka** to the sales staff of **WLS**, Chicago . . . **Bill C. Baldwin** to vice president and general manager of **KIDA**, Des Moines.

## **Networks**

**Edgar J. Scherick**, ABC-TV sales chief, gave the ANA workshop on tv advertising a run-down on his network's strides in the area of news and public affairs.

New bureaus in Paris, Moscow, Rome, Berlin and Buenos Aires, and four across-the-board news programs (to 1960's one) were among the year's accomplishments.

Future plans include a series of instant news specials (a la the Gulf deal on NBC) and more documentary series.

**Sales: NBC TV** reports the following: "Vive Judson McKay!" to Brown & Williamson (Bates) and Scott Paper (JWT) . . . Eastman Kodak (JWT) bought participations in eight nighttime shows, commencing in May . . . R. J. Reynolds (Esty) renewed its alternate week in "Sing Along with Mitch" for next season . . . Seven-Up (JWT) bought 40% of "International Showtime" for next season . . . H. J. Heinz (Maxon) renewed sponsorship in eight daytime programs for the 52-week period commencing 10 May.

**New affiliate:** **KEYT**, Santa Barbara joins the **ABC TV** network on 1 May.



**Kudos:** ABC Radio newscaster **Paul Harvey** won the George Washington Honor Medal and \$100, presented by the Freedoms Foundation, Valley Forge, for his editorial "Daddy, what would we go to war about?"

**Broadcasting Day:** Seminar at the University of Florida (School of Journalism) featured a roster of distinguished guests including FCC Commissioner Robert E. Lee, NBC Radio exec. v.p. William K. McDaniel, who gave a run-down on network radio's past and future, and NBC v.p. and general manager George A. Graham, Jr.

**PEOPLE ON THE MOVE:** **Hubbell Robinson** is back at CBS TV after a three-year absence as senior vice president in charge of tv programs. **Bill Hylan** and **John T. Reynolds** were named senior v.p.'s in charge of sales and in Hollywood, respectively.

## Representatives

**Rep appointments:** WCKY, Cincinnati to **H-R Representatives** . . . The Lobster Network in Maine to **Foster and Creed**, for New England sales . . . KKTU, Colorado Springs-Pueblo, to **Torbet, Allen & Crane/Venard, Rintoul & McConnell**.

**New office:** **Daren F. McGavren** has opened its eighth office, located in Dallas, and headed by **Charles Boland**.

**PEOPLE ON THE MOVE:** **Robert S. Billingsley** to senior account executive at H-R Television, Los Angeles . . . **John J. Fahey** to the radio sales staff of Advertising Time Sales . . . **Ray Watson** to account executive at Daren F. McGavren, San Francisco . . . **Philip L. Gore** to the New York sales staff and **Grant Norlin** to the San Francisco sales staff of ABC TV National Station Sales . . . **Frank Billerbeck** to account executive at NBC Radio Spot Sales.

## Film

**United Artists Associated** is expanding its operations in three directions.

They are:

1) Releasing a new package of

post-'50 feature films from United Artists.

2) Adding sales personnel on the east and westcoasts.

3) Combining its shipping and inspection departments with its sister company, Ziv-UA in Cincinnati.

**SCOPE TELEVISION INC.** has been formed in New York by **Elliott Abrams**, formerly vice president in charge of syndicated sales for **Sterling Television**.

A production-distribution outfit, the new company will handle several live and film packages already produced for tv.

Abrams plans to continue with **Sterling** in special sales areas.

**Sales:** **Allied Artists Tv's** package of 20 science fiction features to 10 stations . . . **Screen Gems'** 210-title package of post-'48 Columbia features to seven stations, upping the market total to 68 and its 156 five-minute cartoons by **Hanna-Barbara** to **WPIX**, New York and six other stations for fall debut . . . **Seven Arts'** third volume of 41 post-1950 Warner Bros. pictures to six more stations, bringing the total to 22 markets . . . **Banner Films** has sold the **Debbie Drake** series in 94 markets to date.

**New properties:** **Jules Power Productions** of New York and **Bomarc Film, Ltd.** have a distribution agreement for the recently completed series, "**Jellybean Comedy Clubhouse**," 103 three-five-minute films . . . **NBC Films** makes its debut in sports programming with the introduction of the off network "**Celebrity Golf**" series, produced by **Bob-O-Links Productions**.

**PEOPLE ON THE MOVE:** **Lawrence A. Erbst** to the legal department at **Screen Gems** . . . **Jay H. Smolin** has resigned as director of advertising for **UAA** . . . **Harold J. Klein** to world-wide sales manager of **ABC Films** . . . **William Smith** to vice president in charge of new projects at **Fermac Films**, subsidiary of **Fermac Graphic Industries, Ltd.**, Toronto . . . **Charles W. Goit** has resigned as sales manager of **20th Century-Fox Tv**.

## Public Service

The fourth annual **Public Affairs Program Exchange** conducted by the five **CBS TV o&o's** gets underway on 14 April.

The concept, by which each station contributes a series of 20 half-hour programs for showing on the other four stations, allows each contributor to supplement its public affairs schedule with 80 half-hour shows. The exchange will run for 20 weeks.

This year's contributions by the **CBS o&o's**: "**The American Musical Theatre**" (**WCBS-TV**, New York), "**The Touch of Fame**" (**KNXT**, Los Angeles), "**Repertoire Theatre**" (**WBBM-TV**, Chicago), "**Tottle**" (**WCAU-TV**, Philadelphia) and "**Wildlife**" (**KMOX-TV**, St. Louis).

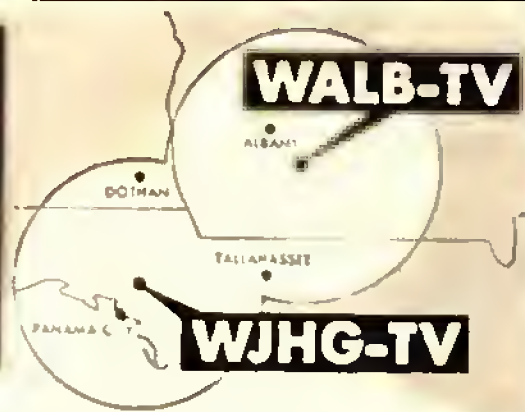
**KQV**, Pittsburgh, cancelled all regular scheduled programming to carry the public hearings on milk pricing throughout one day.

The hearings, which lasted a week, were called following protests to the Pennsylvania Milk Control Commission's order permitting the sale of gallon jugs for 96¢ in stores and for \$1.02 at home.

**PUBLIC SERVICE IN ACTION:** **WRCV-TV**, Philadelphia, has had such enthusiastic reaction to its 11-part series produced in cooperation with the local Crime Commission, that it will make the films available for study groups and seminars. Called "**The Price We Pay**," the series is now being televised by **WGAL-TV**, Lancaster . . . Three **KPIX**, San Francisco, programs on nuclear survival will be distributed by the state Disaster Office to other tv stations in California . . . Direct English broadcasts of **Radio Moscow** are being heard on **WIP**, Philadelphia, daily, every hour on the hour . . . **KFRM**, Concordia, Kan. has asked 10 prominent citizens, including Governor **John Anderson, Jr.**, to serve on an Advisory Council to aid supervision of public service activities.



**ONE  
BUY!  
FOUR  
MARKETS!**



- Albany
- Dothan
- Tallahassee
- Panama City

EXCLUSIVE

NB  
C

PROGRAMMING

One buy, one bill, one clearance delivers four market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV dominate this area!

**WALB-TV**

Ch. 10  
Albany,  
Ga.

**WJHG-TV**

Ch. 7  
Panama City,  
Fla.

**GRAY TELEVISION, INC.**

Raymond E. Corow, General Manager  
Represented nationally by Venard, Rintoul, McConnell, Inc. In the South by James S. Ayers Company.

**WTRF-TV**

**STORY  
BOARD**



"Call letters?"\* 1040A!

Wheeling wtrf-tv

INTELLECTUAL DISCOURSE! She: "Would you call it telepathy if I were thinking the same thing you are?" He: "No, I'd call it just plain luck!"

wtrf-tv Wheeling

BACK COUNTRY ETIQUETTE! What would be appropriate to send a lady cannibal on her birthday? A box of Farmer Fannie's?

Wheeling wtrf-tv

VACATION? Exec VP Bob Ferguson decided to take it away. So far, his documentary on the trip only disclosed that he found South America's second most popular sport 'revolting'.

wtrf-tv Wheeling

THANKS to WGN's Ward Quaal and Dave Bailey of Ad Age for sending Marion Odmark's Chicago American article quoting one of our original Story Board gems... 'Old hairdos never die, they just get poofed out'. Nice of Marion to print the call letter credits.

Wheeling wtrf-tv

\*VERY IMPRESSIVE!... that's what alert advertisers report after their spot schedules have been given the WTRF-TV treatment in the rich and busy Wheeling-Steubenville Industrial Ohio Valley. Lucrative, too. Ask George P. Hollingbery to give you the specifics.

wtrf-tv Wheeling

CANINE CAPERS! Suggest the dog food industry do more research to find if dogs can read. Saw a dog looking at a sign reading "Wet Paint"... yep, he did!

CHANNEL  
SEVEN

NB  
C

WHEELING,  
WEST VIRGINIA

## Tv and radio NEWSMAKERS



**Herbert J. Mendelsohn** has taken over as general manager of WKBW, Buffalo. Mendelsohn has been sales manager for WABC (AM & FM) in New York. Prior to that he was an account executive at WINS, New York, for five years. Before entering the broadcasting field, he was sales manager of Hart Publishing Co. and held various sales positions in the food and hardware industries. Mendelsohn's appointment was announced by Thomas S. Murphy, executive vice president of Capital Cities.

**John Barry** has been named eastern sales manager for AM Radio Sales, after having served at the rep firm as an account executive since 1958. Barry's sales experience prior to that included exclusive representative for KYA, San Francisco. He was also an account executive with George W. Clark Representatives. A graduate of St. Mary's College in Maryland, Barry also holds a law degree from St. John's University in New York. He'll be headquartered in New York.



**Max Sherman** was promoted to vice president and general sales manager of WWDC, Washington, D. C., from vice president of local sales. He'll now have direct supervision over all national and local sales activities for the station. Sherman has been with WWDC since 1947, when he joined the staff as an account executive. Taking over for Sherman as local sales manager is Stan S. Stoller, who has served as an account executive since 1946. Both men belong to the Advertising Club of Washington.

**Fred Neuberth** is the newest addition to the New York sales staff of John Blair & Co., radio station representatives. The appointment was announced by Louis Foust, vice president and eastern sales manager. Neuberth comes to Blair from Avery-Knodel, with which he has been associated since 1948. In addition to sales activities at Avery-Knodel, he also handled special areas of research and promotion. Previously, Neuberth had been on the executive staff of TWA.





## The seller's viewpoint

*"For years bauxite was an untapped mineral resource . . . Home town radio is likewise an untapped natural sales resource for the national advertiser," claims John F. Hurlbut, president and general manager, WVMC, Mt. Carmel, Ill. Now a station owner, Hurlbut was formerly promotion and public relations manager of WFBM (AM-FM & TV), Indianapolis. He is the immediate past president of the Broadcasters Promotion Assn. "Home town radio is a reflection of the area it serves," says Hurlbut. "and programs exclusively for its immediate area."*



### Home town radio—another bauxite?

**F**or years, bauxite was an untapped mineral resource because it was thought valueless. Iron was king. Yet someone discovered a process to extract a valued metal from this homely ore, and our civilization was enriched with aluminum.

Home town radio is likewise an untapped natural sales resource for the national advertiser. Too often it is overlooked because some people think that it's too much trouble to consider radio stations in the smaller markets. But in these small market radio stations lies a selling power that proves itself day in and day out for the local and regional advertiser. Banks, bakeries, retailers of all descriptions use home town radio successfully to sell goods and services. The continued financial health of these stations—the price they command in the market place—is indicative of their value as an advertising medium. Local advertisers consider only one thing—results. Without results they don't renew. And they keep right on buying home town radio.

Audience studies show that home town radio is listened to more often and more intensively in the daytime than other media. The reason is quite simple. Home town radio is a reflection of the area it serves. Home town radio programs exclusively for its immediate area. It meets local issues head on with realistic emphasis on local news and sports and it courageously editorializes.

And home town radio sells. In our own area a dress manufacturer reported material advances in sales at his factory outlet after a week of spots on our radio station. An automobile dealer reports almost instant response to used car commercials on a five-day-a-week morning news strip on this station. And so on. Even public affairs programs are easily sold in home town radio markets, because they are geared to the immediate interests and needs of the community, thereby having a guaranteed audience.

If home town radio is such an asset for the local banker,

baker, butcher and candlestick maker, it follows that the national advertiser can also enjoy the fruits of this strong selling force. Without using home town radio, the national advertiser is missing an important bet—a sure way to reach the grassroots.

How can the national advertiser capitalize on this very important selling resource?

(1) Through co-op money. There seems to be little question about local franchisers being encouraged to use local newspapers with co-op support. But home town radio's strong selling power is too often ignored by the national advertiser with co-op plans.

(2) Through using home town radio markets as test markets. Here, the theories of probability sampling come into play. Smaller samples have long been proved effective by the Census Bureau. Home town radio markets that offer good profiles of larger markets can be used effectively as test markets for commercial campaigns . . . at a fraction of the cost of experimenting in the large markets. This would save an advertiser important dollars in the long haul by making sure he has the right selling formula for the big campaign.

(3) Through addition of home town markets to schedules already in existence. Chances are that by taking a few spots away from large metropolitan schedules, an advertiser could spring important budget money loose which would allow him to reach people not otherwise covered in the campaign. Home town radio audiences are loyal to their stations.

Home town radio has well established itself in the hearts and loyalties of communities across the nation. It has prospered through loyal support of local advertisers who know what it can produce for them. Home town radio may well be another bauxite in the national advertising picture . . . a sure, economical, sales-effective way to reach people.



# SPONSOR SPEAKS

## Automation and timebuyers

At one of the RTES Timebuying and Selling Seminars the other night, considerable apprehension was expressed by some of the younger members of the audience that the introduction of automation into agency media departments would eventually "replace timebuyers."

Frankly, we're not very concerned about this.

With all due respect to the dozens of earnest advertising men who have been swept up in the automation movement, we do want to point out that the subject contains large hunks of promotional razzle-dazzle.

Some of automation's most enthusiastic proponents are obviously using it as a promotional gimmick, whose main purpose is not so much increased efficiency as it is to build up an agency's image as "modern, progressive, forward-looking."

But the realities of automation where it is practical (and some agencies have discovered that it has limited practicality) are these: it requires more, not less ability by media men, and in the long run should upgrade, not eliminate their importance.

Meanwhile, we suggest that agencies approach automation cautiously. It can lead to headaches and enormously increased expense. For, as one humorous definition has it, "automation is when you get rid of two \$2-an-hour clerks, and add two Ph.D.s to your department."

## The editorializing conference

In our lead story in this issue we are covering at some length the recent NAB Conference on Editorializing. There are, in our opinion, few subjects of greater potential importance to the industry.

Editorializing, when it is well and responsibly done, not only benefits the community and the individual station, but it highlights the industry's right to enjoy the free speech, free press protection of the First Amendment.

Vigorous radio and tv editorialists give the lie to those critics who feel that broadcasters should not be given the same Constitutional rights as newspapers and magazines. ▀

## 10-SECOND SPOTS

**Honeymoon:** A bride told Johnny Carson on his ABC TV *Who Do You Trust?* show about her husband who got off the Pullman to buy a magazine and missed the train to their honeymoon hotel. She was heartbroken. "I don't blame you," Carson said, "you had nothing to read all the way."

**Honesty:** The *Ed Sullivan Show's* ex-orchestra leader, Ray Bloch, found a wallet with a wad of money in the theatre and made this announcement before the show, "Will the person who lost the wallet with \$300 please form a double line in the lobby?"

**Medicine:** Morey Amsterdam, appearing on Art Linkletter's radio show, explained the success of the *Ben Casey* tv series: "Casey's got a perfect record. Thirty six operations and he never cut himself once." Of the famous Minneapolis clinic, he commented: "I saw the Mayo Bros. in vaudeville and they had a great knife act."

**Cleanliness:** Abe Burrows, co-author of *How To Succeed Without Really Trying*, apologized for his dirty hands, on WBC's PM show. "I tried to leave them at a Chinese laundry," he said, "but they only do Chinese hands."

**Love and Marriage:** Lenny Bruce feels that advice-to-the-lovelorn columns written by women completely ignore the man's viewpoint, and he gave an example of how he would handle such a department. One letter to him read, "Dear Lenny, I have been going with a rich girl I'm not in love with. Do you think I should marry her for her money?" Bruce answered: "I do not believe in marrying for money . . . you should try to get the money out of her without marrying her."

**Memo to Russia:** Dick Gregory pointed out that our country is unbeatable in view of all our scientific developments. "The new nuclear submarine we have is the best," he said. "It stays under water for two years and only comes up to the surface so the crew can re-enlist."



IN RADIO'S WONDERFUL WORLD



## *Broadcast With The Fidelity Of Direct FM*

What makes the listener turn the dial to your FM station? Quality. And quality alone. Programming at such levels virtually demands highest fidelity transmission. To achieve such standards the unquestioned choice of knowledgeable FM stations is RCA's unmatched Direct FM Transmitter. This system is easiest to tune and holds its adjustment best. Whatever the power class, you are assured minimum distortion and wide frequency response. Such performance is

the happy result of RCA's long background of pioneering and achievement in the wonderful world of radio.

RCA designs and builds its complete line of transmitters to accommodate stereophonic signals and an SCA multiplex subchannel. For complete technical details on any of RCA's Direct FM transmitters, see your RCA Broadcast Representative. Or, write: RCA Broadcast and Television Equipment, Dept. FB-264, Building 15-5, Camden, N.J.



The Most Trusted Name in Radio



1 Kw



5 Kw



10 Kw



20 Kw



# CARTOGRAPHY A LA CARTE

Two AE's from rival agencies, both in pursuit of a hot availability on WMAL-TV, met at X as they were headed for the station from opposite directions.

AE #1 continued 250 yards to the alley, turned right and walked 600 yards along the alley to the station. AE #2 walked from X to the intersection of Connecticut and Albemarle, turned left and walked along Connecticut Avenue to the station.

Both covered exactly the same distance and arrived at WMAL-TV at the same instant (only to discover that the availability had already been snapped up by a bright and beautiful lady time-buyer).

What's the distance along Albemarle Street between the alley and Connecticut Avenue? (Yes, Virginia, this is a right triangle.) And are there any other availabilities on WMAL-TV?

Send us the answer to the first question, and we'll send you the answer to the second.\* Plus a surprise prize.

*\*Our cartography may not be as good as Mercator's, but here's one projection we can make with uncanny accuracy: minute participations in one of WMAL-TV's four daily 30-minute news programs are the shortest route between your clients' products and the Washington market. Ask your H-R TV salesman, or get in touch with us direct. But act fast. The world is full of lady time-buyers who don't need a map to know a good thing when they see one.*

Puzzle adaptation courtesy Dover Publications, New York 14. N. Y.

**wmal-tv**  
Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va

